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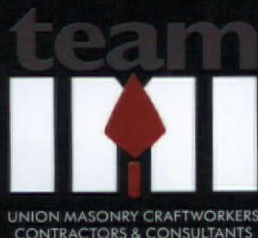
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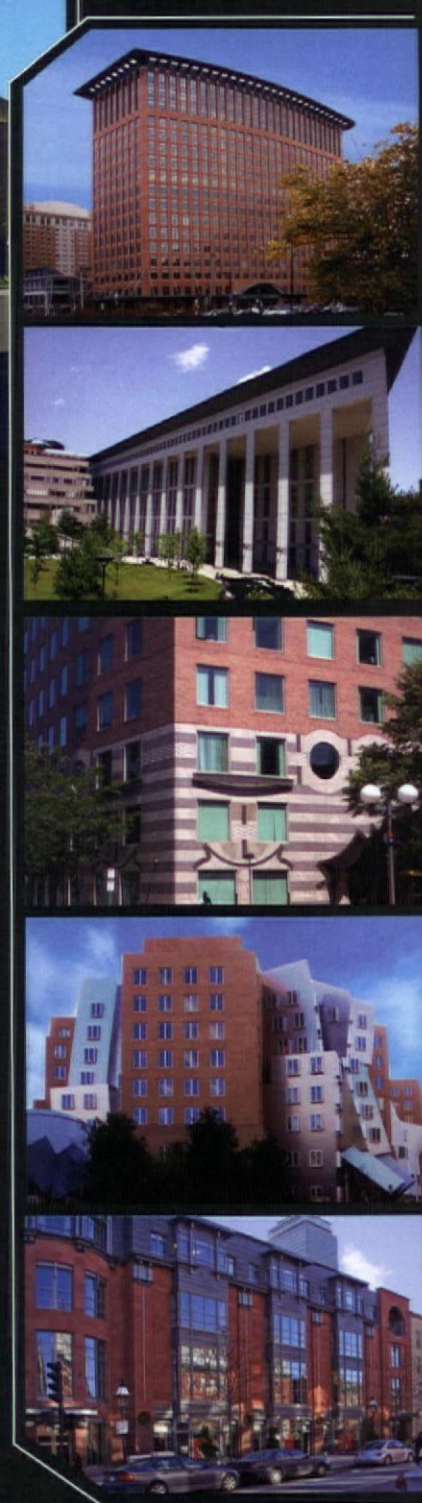
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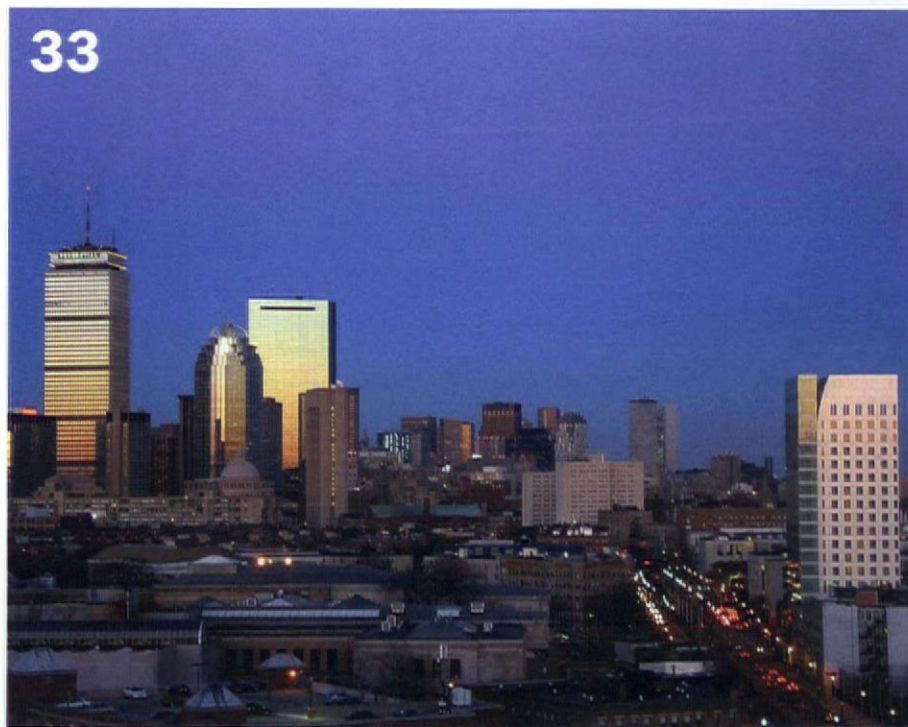
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# The New Orleans Watershed

**J**ust as the aftermath of the tragedy of 9/11 brought new and widespread public attention to architecture, so has the aftermath of Katrina brought unprecedented public attention to planning. Suddenly everyone knows how to read the map of New Orleans. And with that new literacy comes a heightened understanding of the many intricate ways in which topography, history, economics, class, and politics affect the way a city looks. The physical essence of a city frequently has little to do with the details that command the attention of design review boards.

For the people of New Orleans and the Gulf Coast, there is no comfort in knowing that the world has seen other disasters. Natural disasters, such as the 1730 tsunami that struck Hokkaido, Japan, with a loss of 140,000 people and even the 1970 cyclone that hit Bangladesh, with an estimated loss of 300,000 to 500,000 lives, seem long ago and far away, those numbers of no consequence when one family member is missing now. The world has also seen other disasters caused by failures of civil engineering — such as the collapse of the Zuider Zee seawall in 1287 (50,000 lives lost) and the Johnstown Flood of 1889 (2,000 lives lost) — but the greater tragedy of New Orleans is not the failure of the levees but the human failure to maintain and replace them. Fires have devastated great cities, including London (1666), Chicago (1871), and Boston (1872); water-soaked structures that survived Katrina but require demolition only add to the cruelty of New Orleans' loss. The world has also seen horrific destruction that cannot be blamed on acts of God and nature. War has leveled communities both large and small, from Hiroshima to myriad settlements in Sudan that remain nameless in Western media. Less dramatic but more insidious is the destruction of cities by policy: devastating urban clearances

in the name of renewal. This is the second tragedy that still threatens New Orleans.

An examination of disasters through history yields two comforting lessons: clusters of disasters are not signs of apocalypse; and devastation can hold the seeds of rebirth.

Urbanists are fond of biological metaphors to describe cities. "A city must grow or it will die" is one common but flawed aphorism. Although they may lose influence, cities seldom actually die. Understanding the lifecycle of the city and accepting that cities may assume different forms and functions over their history are still largely elusive concepts. The architectural and planning world has yet to produce its own Gail Sheehy — no one has written *Passages* for the city.

Perhaps because their own history is so short, Americans do not think of their cities in terms of historical strata. John Berendt's *The City of Falling Angels* describes Venice, a maritime trading center and the seat of the Venetian Empire in the 13th and 14th centuries, now a tourist center of only 70,000 people. There, excavations for a recent restoration project revealed not only the floor of Marco Polo's 13th-century house, 2 meters below grade, but also floor structures even lower, dating from the 11th, 8th, and 6th centuries.

**"A city must grow or it will die" is one common but flawed aphorism.**

The devastation of New Orleans presents immediate challenges, but it also offers the opportunity for planners to rethink their role. The last few decades have recast planners as economic development engineers working at the behest of politicians. The failed environmental policy and destruction of wetlands that contributed to losses along the Gulf Coast suggest a different model: planners as urban wellness professionals, holistically managing the health of the city over its lifetime. ■

Elizabeth S. Padjen FAIA  
Editor





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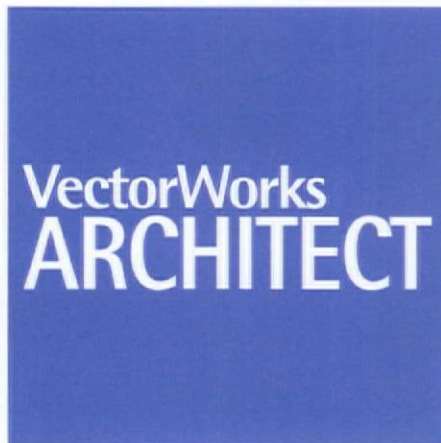
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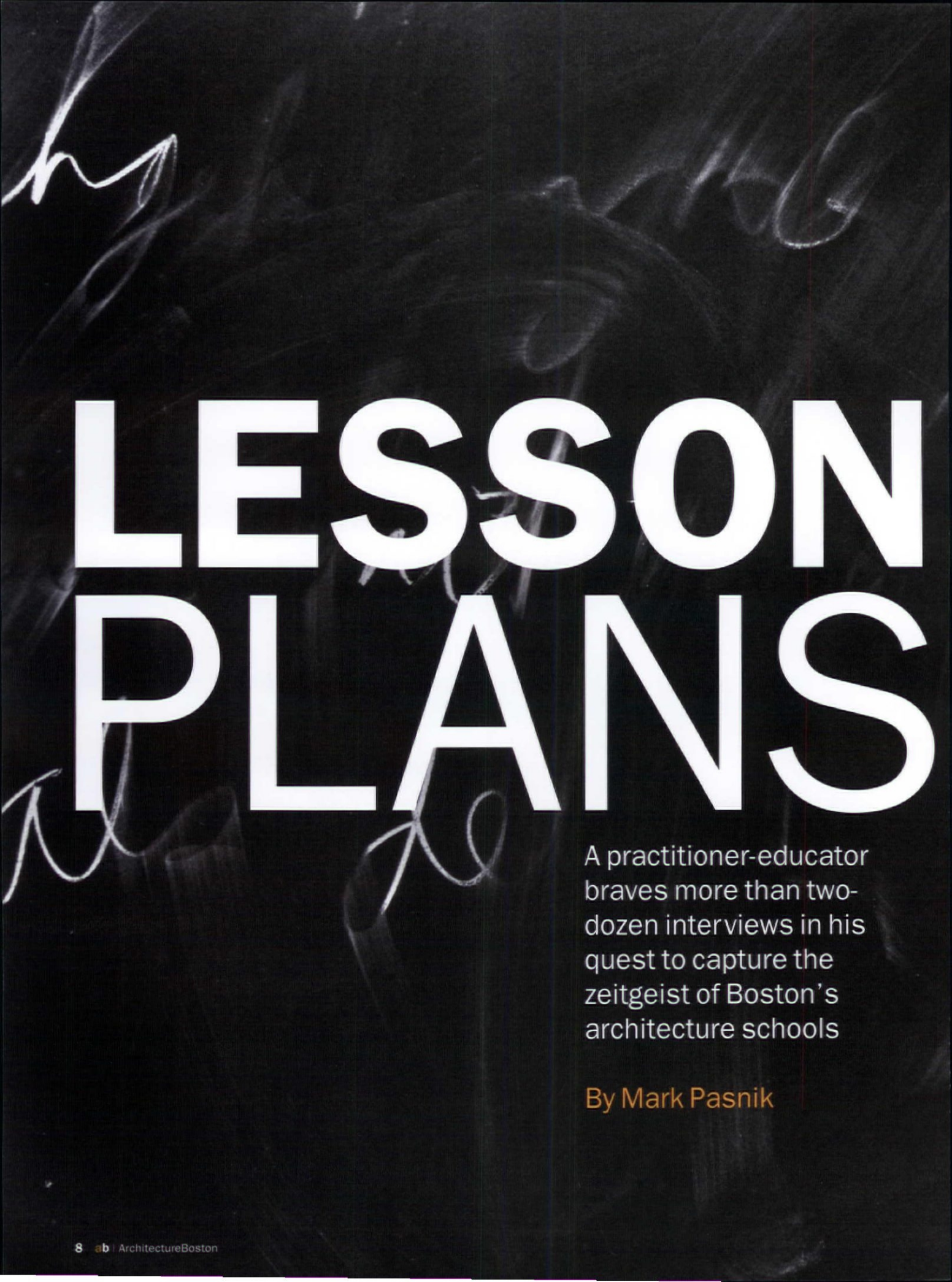
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# LESSON PLANS

A practitioner-educator  
braves more than two-  
dozen interviews in his  
quest to capture the  
zeitgeist of Boston's  
architecture schools

By Mark Pasnik





Fifth-year architecture students,  
Wentworth Institute of Technology.

**A**s the birthplace of formal American architectural education, Boston seems reluctant to relinquish its claim to leadership. Fundamental shifts in direction here are shaping the future of design education. The five schools in town — Boston Architectural Center, Harvard, MIT, Northeastern, and Wentworth — are adapting to a changing profession, with its new technologies, internationalism, increased diversity, and interdisciplinary ideology. At the same time, they are facing renewed concerns about age-old questions of studio culture, internal politics, and pedagogy.

These shifts have occurred more rapidly in Boston, because the past two years have witnessed a significant turnover in the leadership of the five schools. MIT's School of Architecture and Planning has a new dean, Adèle Santos, and a new chair, Yung Ho Chang. The Boston Architectural Center has a new head of architecture, Jeff Stein. At the Harvard Graduate School of Design, Alan Altshuler was appointed the new dean. And Wentworth Institute of Technology has a new chair of its architecture department, Glenn Wiggins. Only Northeastern University has not seen change at the top lately and continues under the 15-year leadership of George Thrush. Recent interviews

with more than two dozen administrators, faculty, students, and alumni paint a complex picture of radical change and evolutionary continuity, opportunities for growth, and the emergence of stronger architectural pedagogies.

## POLITICS

According to the aphorism widely attributed to Henry Kissinger, university politics are so vicious precisely because the stakes are so small. Yet in Boston, people seem far from vicious and are instead tightlipped. Despite the code of academic freedom, interviewees took great care to avoid stating something impolitic about a current or former colleague. Off the record, faculty, alumni, and students were often more frank, describing difficulties with previous administrations: MIT's last dean focused on expanding the Media Lab and was therefore detached from the architecture program; Wentworth underwent a series of difficult transitions in its chairs; Northeastern experienced an unusual insider faculty appointment and departure.

The new leaders themselves cannot escape the political context. Alan Altshuler — no stranger to politics after serving as Massachusetts secretary of transportation in the early '70s and as dean of NYU's

**Editor's note:** Additional information about Boston's architecture schools and a PDF of this article are available online at [www.architectureboston.com](http://www.architectureboston.com).



Graduate School of Public Administration — became the GSD's dean in a fog of university politics. Following a year-and-a-half term as interim dean, Altshuler was appointed in February 2005 by Harvard president Larry Summers, just a month after Summers' controversial remarks about women in the sciences. Design students were galvanized by the poor representation of women among tenured faculty at a school where approximately half the students are female. Altshuler recalls that the incident with the president "heightened consciousness of diversity issues." Despite this initial controversy, he has ironically proved to be a depoliticizing force, highly praised for his open-minded approach to leadership. Altshuler has won over initial skeptics, many of whom questioned a political scientist running a design school. He admits to a learning curve, even though he has held a longstanding joint faculty appointment at the GSD and the Kennedy School since 1988. Mindful of the GSD's legacy, Altshuler sees himself as an "instrument of continuity rather than radical change," one who nevertheless holds responsibility for renewing the school to face new challenges in the design fields.

### INTERNATIONALISM

Architecture schools across the United States have been influenced by trends towards internationalism. While study-abroad programs and international students have become the norm, the Boston schools are developing more targeted initiatives. At Wentworth and the BAC, traditional European semesters are now complemented by new initiatives for co-ops in China; Wentworth is also developing alliances with schools in Venezuela and India, and the BAC also sends students to Cuba. At the graduate level, the GSD has long demonstrated leadership in its worldwide focus, not only with international faculty and students, but also with countless international studios, research initiatives, symposia, publications, and now even a course on managing a global practice.

MIT is undergoing a dramatic shift toward internationalism. By selecting Adèle Santos as dean and Yung Ho Chang as department head, the school is consciously attempting to raise its profile.

Both are prominent international figures, she originally from South Africa, he from China. Chang was educated in the United States, where he taught for 11 years before returning to China to open Atelier FCJZ, the country's first studio practice. He calls himself a bridge-builder, and wants to make stronger links — including a year-round presence in China — between MIT and a "multi-centered, complex world." To accomplish this, he plans to transform his program, embracing the cross-departmental openness that typifies education in China, as he did when establishing a new architecture department at Peking University in Beijing. "I may say I am new here," Chang notes, "but the other way of looking at it is to see this place as a brand new school. That means that *everything* and *everyone* is new — from a person who has been here for 30 years to someone who has been here for three weeks."

### INTERDISCIPLINARY PROGRAMS

Internationalism has shaped the way the schools engage the outside world, but they are also transforming themselves internally through interdisciplinary initiatives. The schools are awakening to the fact that recent curricular changes — the emergence of theory as a distinct practice, the increased specialization of building technology, and advances in digital design tools — have all contributed to the creation of fiefdoms that must be opened up. At Northeastern, the department's mission is inherently interdisciplinary, merging issues of urbanism and architecture, while the agenda of the BAC is to integrate teaching and the workplace.

A similar bias has formed at Wentworth as well, where Glenn Wiggins became the architecture chair in the fall of 2003. Wiggins is a graduate of MIT's PhD program and a 15-year member of Wentworth's faculty. He has overseen a transformation of Wentworth's architecture curriculum and faculty simultaneously, with 12 of 23 faculty hired on his watch. These events happened in tandem, allowing a bottom-up interdisciplinary integration, particularly between building technology and design studios. Wiggins speaks of larger connections in the overhaul of the curriculum: "It allowed us to build links with other departments, so we reach out to the humanities, math, science, and

the libraries, and work with them." While the school sometimes remains entrapped in a decade-old false perception as a tech program, Wiggins believes it will eventually come to be known for its current mission, an interdisciplinary design school that is "graduating people who understand how buildings go together."

At MIT and Harvard, an accomplished faculty already existed. Toshiko Mori, the architecture chair at Harvard, has tried to develop a "cohesive, more holistic way of looking at architecture." She has fostered an academic culture where, for example, Antoine Picon, a professor of the history of architecture and technology, is paired with the Pritzker Prize-winning practitioners Jacques Herzog and Pierre de Meuron for a thesis studio. At MIT, Chang faces greater complexity in a department with five semi-autonomous disciplinary groups: architectural design; history-theory-criticism; visual arts; computation; and building technology. Chang claims to play the role of a Chinese chef doing stir-fry. He envisions new "mix labs" that provide a superstructure for the varied groups. The originating force behind this drive, however, is Adèle Santos, the first woman to be dean of the MIT School of Architecture and Planning. She came to MIT in January 2004, bringing experience as an accomplished practitioner, teacher, and administrator. Critics and fans alike see her as tough-minded, a trait that allowed her to stabilize problems with the old guard at MIT, where a philosophical disjunction between old and new faculty prior to her arrival made students fear that the school would revert to an anachronistic pedagogy. Santos has instead pushed the faculty toward interdisciplinary initiatives. "We've got this unusual galaxy," she observes. "It spreads broad and also deep. What we haven't done to date is really capitalize on the connections between the parts."

### STUDIO CULTURE

All this attention to interdisciplinary work has heightened pressure on the design studio — the heart of the architectural curriculum and the place where much of this integration will occur. Undergraduates at both Northeastern and Wentworth generally report a healthy, if intense, studio atmosphere, complemented by co-op



semesters that extend their learning to professional environments as well.

At the graduate level, the standards for studio culture are quite different. A 2004 student survey at the GSD painted a darker picture of an atmosphere in which work expectations were considered overwhelming and unhealthy. Although a faculty committee has since proposed initiatives designed to counteract this problem, one student still wryly observes that disgruntlement can be one of the stronger sources of commonality at the GSD. Yet the report also found students were satisfied with their GSD education and felt it brought great rewards: an unmatched roster of international architects; an overhauled curriculum that by all

after 15 years as a professor at Wentworth. He plans to keep the BAC close to its mission of providing architectural education to a broad range of people. Students enroll in a concurrent academic and practice curriculum. They spend 40 hours each week in a professional workplace, while academic studios, taught by nearly 300 practicing professionals who volunteer their time, occur only once per week. Stein's enthusiasm for this model of learning is clear. "Every firm in Boston is a teaching firm," he notes, drawing a parallel to the tradition of teaching hospitals in the medical profession. "And that's not true in almost any other place in the country. It makes for a really vibrant architecture culture in the workplace in this city."

one another in any structured fashion. As a graduate of the GSD and now director of Northeastern's school of architecture, George Thrush has a long familiarity with the local scene and offers a realistic assessment: "We often imagine that because the schools are near one another, they would collaborate more; but the schools would collaborate more if they had more in common. Maybe it's fine that they don't." In growing his own department into a full-fledged school and instituting a master's degree, Thrush has been directing the "urban architecture" program toward collaboration not with other schools, but with communities, regulatory bodies, and developers. He is making Northeastern a kind of design-based policy institute with a mission to study the "pragmatics of the city."

Who can argue against collaboration? But Thrush's point about the collaboration among schools in Boston is more complex. They do have a vibrant but unstructured exchange—for example, adjunct faculty at Wentworth, the BAC, and Northeastern are often drawn from the graduating classes at MIT and Harvard. And many faculty members enjoy friendships and professional affiliations with their colleagues at other institutions. If greater cooperation indeed requires commonality, then such a shift might undermine what is the greatest strength of Boston's architecture schools: that each has a vastly different agenda. Boston prospers as a seat of architectural education because of this intense variety of ideas, from the very pragmatic to the most avant-garde. It offers prospective students real choices. And because the schools are contained within such a narrow radius, informal cross-fertilization is inevitable, as long as the new leadership is receptive to outside influences. Much like the interdisciplinary possibilities at MIT, what remains to be seen is how mean a stir-fry we can now cook up in Beantown. ■

Mark Pasnik is principal at over,under and an assistant professor of architecture at Wentworth Institute of Technology. He has taught at Northeastern University, the Rhode Island School of Design, and the California College of the Arts.



Architecture studio, Gund Hall, Harvard Graduate School of Design.

accounts has been an enormous success; and excellent job-hunting prospects.

MIT's studio environment, according to recent graduates and current students, has suffered from fragmentation and lack of cohesion. Santos and Chang are taking on the problem, trying to congeal the discipline groups around the design studios. It is a task that requires sensitivity. While this fragmentation disenfranchises some students, self-motivated ones can experiment and excel, taking advantage of the program's diversity of ideas and faculty specializations.

The studio model is quite different at the BAC, where chair Jeff Stein took charge of the architecture department in December 2004. Stein is a product of the school, and he returns to his alma mater

## COLLABORATION AND DIFFERENCE

Despite some of the ongoing difficulties surrounding change and growth, architectural education in Boston has never been stronger. The new deans and department heads are refocusing their architecture programs, responding to contemporary issues of practice and the circumstantial issues of their educational niches. What seems less convincing, however, is the way in which the five schools relate to one another. Ted Landsmark, president-elect of the Association of Collegiate Schools of Architecture and president of the BAC, may have some bearing on this in the future, by turning the collaborative focus of the ACSA on Boston. But for the moment, the schools have little to do with





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# Been There



## Dominus Winery

Yountville, California, Herzog & de Meuron

**A**fter years of travel back and forth to visit my daughter in San Francisco, the time had come for a trip to Napa Valley to see the Dominus Winery, designed 10 years ago by Swiss architects Jacques Herzog and Pierre de Meuron, winners of the 2001 Pritzker Prize. As we arrived at the front gate, where we were instructed to proceed on foot, I could hear my daughter and wife say those familiar words, in that tone that all architects must endure: “Here we go again — another vacation with Lee, and we are looking at buildings.”

But the first glance at the Dominus Winery building, still hundreds of feet in front of us, took our breath away. There, growing out of the dry, rocky Napa soil, was the building’s formidable façade, a 300-foot-long expanse, 30 feet high, made

of dark basalt rocks contained in steel mesh gabions — an inexpensive building technique usually reserved for highway and waterway construction. This huge black smudge across the landscape was interrupted only for a moment by a large rectangular opening for trucks, allowing a view through to the green vineyards beyond on the higher terrain. It was a stunning visual paradox: the black building stretching across the sun-drenched vineyard seemed to absorb the light. The dark two-dimensional façade became for an instant little more than a neutral surface upon which the framed view to the hills beyond appeared as a Technicolor image projected on a movie screen.

Inside, another astonishing visual juxtaposition became evident: the black gabion wall encloses only the rooms

involved in the wine making; the spaces occupied by the executives of the winery are wrapped in transparency — an elegantly detailed glass wall constructed within the shelter of the massive rock box. This is the sort of elegance of materiality we have come to expect from Herzog and de Meuron, and it’s hard to imagine it could have been done any better than here in Napa Valley. The building is at once of and in the landscape in a way that few buildings ever achieve and it is masterful. Even my wife and daughter agree. ■

Leland D. Cott FAIA is a principal of Bruner/Cott and Associates in Cambridge, Massachusetts and an adjunct professor of urban design at the Harvard Graduate School of Design.



Five designers (and one photographer) from the Boston area hit the road — and come back with opinions

## Swiss Re Headquarters

London, Foster and Partners

**N**orman Foster has built a 600-foot tower that is known by everyone in London as the Gherkin.

Foster's design for the insurance company Swiss Re is full of radical and brilliant innovations. The structural system is a Buckminster Fuller-like grid of contrasting colors — an enormous high-tech argyle sock. The tower is round in plan and has a tapered, gently curved profile that diffuses wind gusts at the ground level. Since the external structure is diagonally braced, the floors are column-free,

with lots of windows that actually open.

The interior of the building is even more inventive. The exoskeleton allows for a series of spiraling atria, giving workers views to other parts of the building. The atria also serve as "lungs" for the building. They draw fresh air through panels in the double-skinned façade, vastly reducing the cooling requirements. In 2004, the building was awarded the Stirling Prize by the Royal Institute of British Architects.

It wasn't until I went to London to

take some photographs of the new tower that I began to understand what bothered me about the design.

The building is violently anti-urban. It ignores the rich urban fabric in which it sits. It is exactly the same shape from every angle. It looks like a space ship that could have landed anywhere, but has unfortunately found the wrong site.

Swiss Re is located at 30 St. Mary Axe, in the old City of London, where remnants of the Roman wall pop up next to Victorian pubs and Modernist towers from the 1970s. The City bustles, and like Boston's downtown, its street pattern is crazy. It is one of the most humanistic financial districts anywhere, if such a thing is possible.

The high-tech spirals of the Gherkin are alien to everything around it. It is a huge rounded bullet, an apt metaphor for the violence it perpetrates on the lively character of its neighborhood. Its aggressively phallic form is willful and arrogant. Tall buildings don't have to be this way. The Hancock Tower in Boston is abstract but is constantly changing in both shape and color. I know I am in the South End when the Hancock looks skinny.

Swiss Re's pièce de résistance is a glass bubble in the peak, which has 360-degree, column-free views of the city and a curved oculus at its peak. But don't try to go there — it's private.

I want tall buildings to respond to the environment. I think green design should be the next Big Thing that shapes our buildings. But I want them to look like something other than Flash Gordon's rocket pod. Great cities deserve better. ■

Peter Vanderwarker is an architectural photographer in Newton, Massachusetts.





## Tinguely Museum

Basel, Switzerland, Mario Botta Architetto

**S**wimming is not normally the mode of transportation associated with architectural tourism. But why not? Imagine yourself floating down the Charles: you'd have great views of the cityscapes of Cambridge and Boston, with a green band of parklands in the foreground. Urban river swimming is a passion of mine, so I regularly dip in European rivers to see how this most democratic of all water sports can enrich the quality of city life.

While visiting Basel, Switzerland, for the 25th annual Rhine Swim, I ventured out on one of my aquatic explorations and discovered new perspectives on a familiar friend: the Tinguely Museum, which sits right on the Rhine.

I knew the land-side of the museum: Using smooth reddish stone, Swiss architect Mario Botta created an imposing and dignified environment to showcase the oeuvre of Jean Tinguely (1925-1991). The

kinetic sculptor's smile-inducing, water-spitting creations mark key public spaces in this city known for its great art collections (two other Modern art museums — the Beyeler, designed by Renzo Piano, and the Schaulager, designed by Herzog & de Meuron — offer additional reasons to visit this very livable city). Here, Tinguely's work joins pieces by artists such as Niki de Saint Phalle and Marcel Duchamp. The museum's two street façades present solid, fort-like fronts, a vocabulary familiar to those who have seen some of Botta's other large civic commissions, which include the San Francisco Museum of Modern Art. Inside, temporary exhibition galleries and an elegant café contribute to the liveliness of this versatile art palace.

But it was the waterfront façade that captured my attention during that morning swim. I particularly loved the dramatic, cantilevered glass gallery. This expansive pathway connects floors and

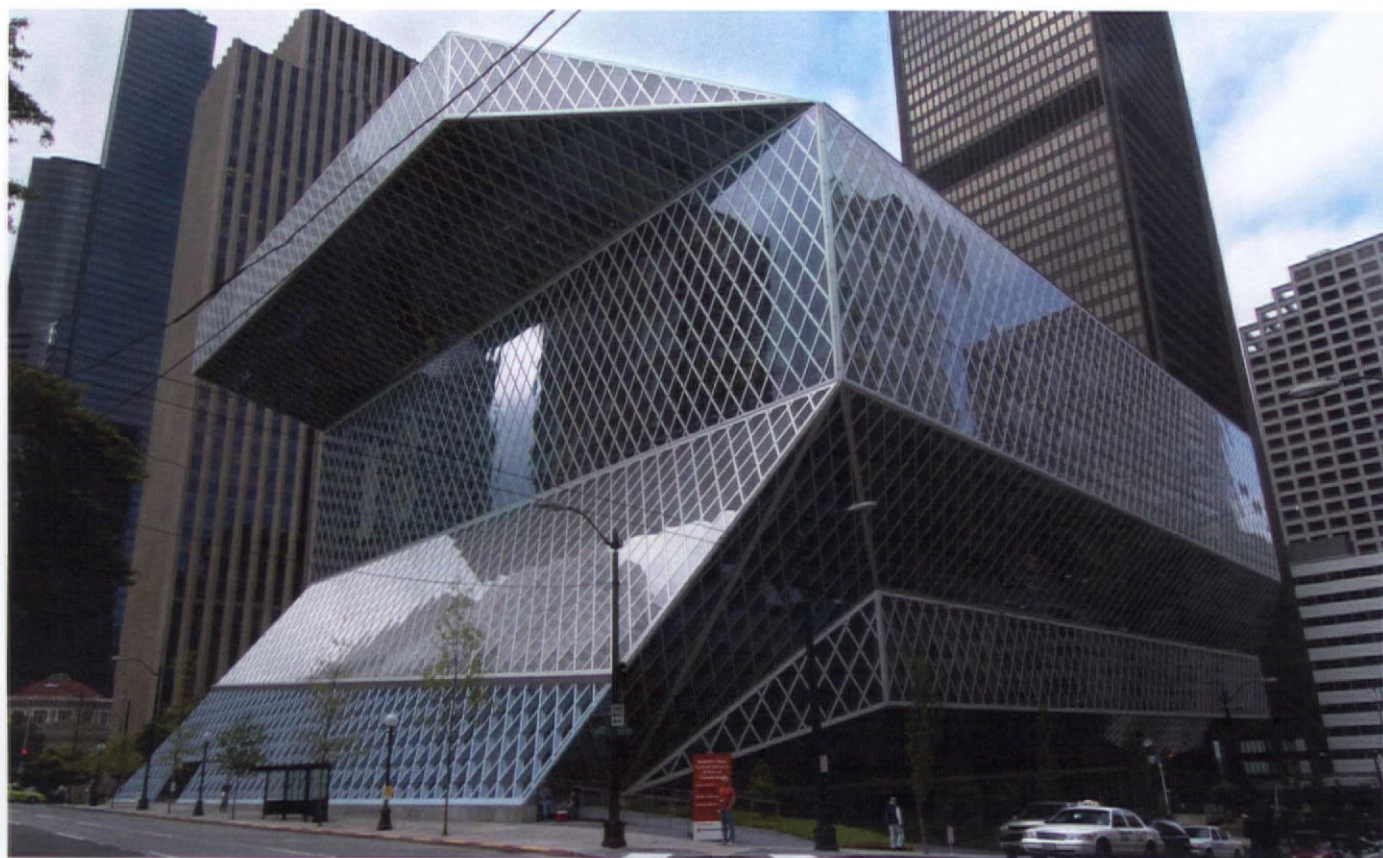
allows great vistas of the Rhine and the city beyond. A covered portico and dramatic arches lead the visitor into a sculpture garden where modern classics mingle with magnificent mature trees. A small path invites one to descend all the way to the river's edge. Unlike many older urban buildings that turn their backs to riverfronts, the Tinguely embraces it and in so doing, makes the river itself a richer public space.

As a river buff, I recommend packing your bathing suit and enjoying an architectural dip. Also visit Bern, Geneva, Zurich. Their river and lakefronts all offer special lessons for our own Charles River: swimming and active shores bring great livability. ■

Renata von Tscharner is the president and founder of the Charles River Conservancy. Born in Switzerland, she is a city planner trained as an architect.







## Seattle Public Library

Seattle, Rem Koolhaas (OMA with LMN Architects)

I didn't want to like it.

I'm generally suspicious of hype (still haven't read *Harry Potter*), and I am tired of this "starchitect" thing. But...since I was in Seattle *anyway*, and because I teach, I felt I had a responsibility to visit Rem Koolhaas' new Seattle Public Library.

In a way, this is a story of disappointed expectations. I expected it to seem completely foreign to its context. I expected to get lost inside, or at least turned around. I expected to need to wear my "intellectually I understand the concept behind this" hat. In all cases, I was disappointed.

In photos, it's overly clunky, like a faceted lump in a fishnet. In person, the structure is surprisingly transparent and delicate. That metal fishnet reads as if someone has taken the façade from one of the surrounding nondescript office towers, and twisted and stretched it into this small sculpture. While the library clearly establishes its own presence, in

the context of the city, it seems surprisingly small.

But the inside feels grand. Two-story and three-story spaces demonstrate the civic nature of this place, much like the Boston Public Library's century-old Bates reading room. Yet the Seattle library is undeniably different — with recycled flooring, aluminum finishes, grass-patterned carpets, and triple-paned glass, the building is entirely of the spirit of our time. It's as if the BPL now has a playmate, not an offspring.

This is a building that can't be understood from diagrams. Drawings and maps make the library more confusing than it actually is. Deep colors organize the interior spaces and highlight a clear path. At every level and every turn, visitors are oriented toward views of Elliott Bay, Mount Rainier, or the city.

Seattle is known for innovative thinking in many areas — technology, coffee, online book sales — but not architecture. How on earth did this make it through?

It's appropriate, perhaps, that this commentary on the future of the library is playing out in Seattle, where Microsoft has spawned a generation of young millionaires and sprouted our current electronic age (the end of the book?), while across town, Amazon has used the same Internet to prove that hard copy books are far from obsolete.

Perhaps most importantly, the new library encourages a completely simple, emotional response; it doesn't require advanced architectural degrees or lectures in art history to appreciate it. I asked my brother, the geologist, for his reaction. He said that the paths in library stacks are narrow, but otherwise, it's cool.

Indeed. ■

Gretchen Schneider, Assoc. AIA, directs the architecture studios at Smith College and is a designer at Rogers Marvel Architects in New York City.





## Memorial to the Murdered Jews of Europe

Berlin, Germany, Eisenman Architects

"The children of the killers are not killers. We must never blame them for what their elders did. But we can hold them responsible for what they do with the memory of their elder's crime."

— Elie Wiesel

In the shadow of the most heinous of all crimes, the German people have something to be truly proud of: the Memorial to the Murdered Jews of Europe. It is not perfect, and yet, that it exists at all is something of a miracle. Despite two design competitions and 17 years of fierce debates, political challenges, and inevitable compromises, today the Memorial bears witness in the heart of Berlin.

Between the Brandenburg Gate and Potsdamer Platz, Peter Eisenman and Richard Serra designed a city block of 2,711 stele (concrete blocks measuring roughly 3 feet by 8 feet and ranging in height up to 15 feet along an undulating ground plane). The edge of the memorial functions as a superb public space. Berliners on their lunch breaks picnic amid photo-happy tourists while

young children race about in a game of hide-and-go-seek beyond their wildest dreams. As you venture deeper into the field the trees thin out, the stele get higher and the ground plane begins to sink beneath you. At some indiscernible moment you are all alone.

The abstract nature of the field is essential; there is no intended symbolism, no superficial numerology. It strips the memorial bare so that all that is left is personal experience: a place to think, rather than be told what to think, as Eisenman puts it. The monument has been carefully dimensioned such that it may only be explored individually, never collectively, a conceptual leap in monument-design.

An information center provides the didactic core that many felt was missing from the abstract memorial. The sober exhibition design by Dagmar von Wilcken respectfully disarms Eisenman's fussy formal gestures. The undulating ceiling and his tired shifted grids ran the risk of feeling inappropriate in a space charged with such a solemn function.

In fact, the architectural handling of the information center presents the only

major blunder in an otherwise superb project. Eisenman, who was forced to add it mid-way, tried to hide the center by burying it underground. Unfortunately, the result is an absurd number of dead ends to make way for exit stairs, to say nothing of the gaping hole of a main entrance, stele used as ventilation shafts and an ungainly elevator core that takes on an unforgivable prominence as the tallest and largest object on the entire site. Surely, burying the center within the field should have been reconsidered after the umpteenth, "oh, that, well...just put up another handrail...."

Had Eisenman stayed true to his intention of keeping the field abstract and pure, he could have found a more sympathetic siting of the information center and allowed both to coexist without distraction. And then he would have something to be even more proud of. ■

Coryn Kempster, a candidate for the M.Arch. degree at MIT, is currently interning for Barkow Leibinger Architekten in Berlin.



## Rachofsky House

Dallas, Texas, Richard Meier & Partners

## Chinati Foundation

Marfa, Texas, Donald Judd

**O**n the road to Marfa, Texas, a place so far in the middle of nowhere that the road feels even longer, straighter, flatter, and hotter than it really is, I took a detour that ultimately led me closer to my destination.

I stopped in Dallas to spend some time at the Rachofsky House, designed by Richard Meier in the mid '90s as a residence for two art collectors who later donated it to the Dallas Museum of Art. What I found there, captivating me far more than the house, was Robert Irwin's *Tilted Planes of Grass and Steel* — four panels of grass and Cor-Ten steel embedded in the Rachofsky's front lawn. The piece is so subtle that it requires a double-take to realize its scale and seismic effect rising from the pristine lawn. There's a rich ambiguity in the work because it is site specific but not site friendly. When viewed from within the upper floors of the house, it appears to be engaged in a dialogue with Meier, deviously challenging the established order of both the house and the landscape. *Tilted Planes* is a great work of

minimalism, crystal clear in both concept and formal resonance.

That sense of heightened clarity stayed with me as I continued my journey. The Chinati Foundation in Marfa, a minimalist juggernaut in the middle of West Texas, was the home and studio of founder Donald Judd, and is now a museum also featuring work by Dan Flavin, John Chamberlain, and others. It's hard to get there — imagine *Planes, Trains and Automobiles* meets *High Plains Drifter* — but by the time I finally did, my thirst for the place was raging. Visiting Marfa is like stepping into an alternate reality — one that is oddly suited to the work there. The West Texas landscape has an infinite and low horizon covered by a giant Texas sky.

I've been an admirer of Judd for a long time, but nothing prepared me for the experience of Marfa, particularly the two converted military barracks that house only his collection of sequential aluminum boxes. When cast in the desert light, they become almost transparent, disappearing into themselves and the surrounding

landscape — space and object all morphed into one. While in the barracks, I understood on a very visceral level that Judd's language of industrial-age minimalism had both cultural and contextual relevance. I saw minimalism as a universal language — one that was liberated from any immediate influence, including Judd's other work in other contexts.

In Texas, both Judd and Irwin resonate in a way like no other. Perhaps the landscape itself has an inherent minimalism. I can recommend Marfa. It's a great road trip. ■

Nick Winton AIA is a principal of Anmahian Winton Architects in Cambridge, Massachusetts.







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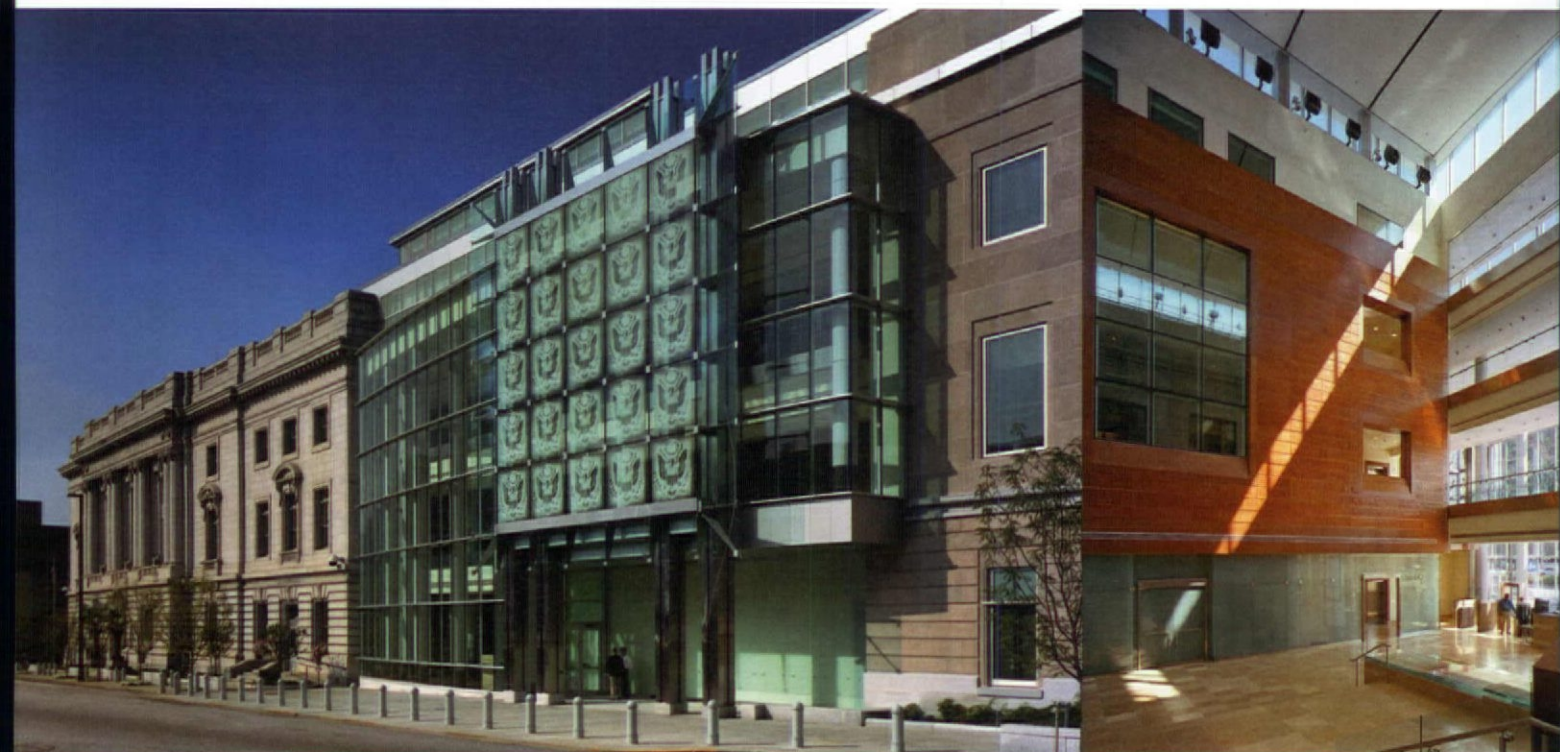
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Above, left to right: Federal Courthouse, Wheeling, West Virginia (2005). Interior view of courthouse. Opposite page, from left: Trinity Church, Boston, New Undercroft/Commons (2005). The Barker Center, Harvard University, Cambridge, Massachusetts (1997).

# civic engagement

Joan Goody FAIA, recipient, 2005 BSA Award of Honor,  
talks with Rebecca Barnes FAIA





**Joan E. Goody FAIA** is the recipient of the 2005 Boston Society of Architects Award of Honor, in recognition of her contributions to the profession and to the community. A principal of Goody Clancy, she has directed a wide range of academic, public, commercial, and preservation projects as well as residential projects such as Harbor Point — the transformation of New England's largest public-housing project into a successful, mixed-income residential community. The chair of the Boston Civic Design Commission from 1995–2005, she serves on the faculty of the Mayor's Institute for City Design and has served as the chair of the AIA National Honor Awards and the Presidential Urban Design Awards. She received degrees from Cornell and the Harvard Graduate School of Design.



**Rebecca G. Barnes FAIA** is the director of strategic growth at Brown University in Providence, Rhode Island. She served as chief planner for the city of Boston from 2001–2005. A past president of the Boston Society of Architects, she was also a Loeb Fellow. She received degrees from Brown University and the University of Oregon.

**Rebecca Barnes:** You are today one of Boston's leading architects; it seems unnecessary to point out that you are also one of Boston's leading female professionals. But you started out in a time when women architects were a rarity. It must have been daunting. Whatever gave you the drive to pursue this field?

**Joan Goody:** My upbringing was a little unusual for someone of my generation. I was brought up in Brooklyn, the only child of an engineer-father who assumed I would be interested in how things were made and taught me accordingly. Even at a young age, I was designing houses. The elementary school I went to was "progressive" — for example, we didn't have home economics, we had shop.

**Rebecca Barnes:** What did you make in shop?

**Joan Goody:** Many things — including a collapsible drafting table.

**Rebecca Barnes:** You went through design school at a time when there weren't many models for young women, and certainly very few women architects practicing in Boston.

**Joan Goody:** Very few who were already established — Sally Harkness was one, but I didn't know her. And there weren't many even in my own peer group — perhaps three or four women in my class of 40 at Harvard.

**Rebecca Barnes:** At the time, Harvard probably thought that was great.

**Joan Goody:** I don't think they thought about it at all. There was one woman on the faculty, a planner. And I know there were people who assumed that women couldn't possibly be serious. But I have had one great blessing — it never occurred to me that anybody might not think women were just fine. A lot of slights that could have upset me, had I been a little more sensitive, just went right by.

**Rebecca Barnes:** Why do you think you were oblivious to that attitude?

**Joan Goody:** My family simply assumed I could do it. Also, I had graduated from a co-ed university [Cornell] where the women were in fact brighter than the men — there were 10 men to every four women, so the selection process was more competitive for women. I thought men were nice. Decorative. Not always bright.





Koch Biology Building, MIT, Cambridge Massachusetts (1994).

So I was never intimidated. I was a good student at Harvard, and I was accepted for that. Had I been mediocre, I might have had a harder time. I also had some wonderful teachers, Serge Chermayeff among them. He led the first-year studio, combining architecture, planning, and landscape architecture. I think it was there that I began to see architecture more as narrative than as sculpture — as something shaped by and for the lives of its users.

**Rebecca Barnes:** When people leave design school, they often enter a brave new world, unlike what they were led to expect. Without the benefit of role models, it must have been even more difficult for you to translate your education into a working life.

**Joan Goody:** Shortly after I graduated, I married Marvin Goody, who was then a professor of architecture at MIT. I had the opportunity to work in what was at that time a six-person office that Marvin had opened five years earlier. John Clancy had just been made a partner, and I had them both as very supportive mentors. The firm did a variety of work, including houses and some additions. I was lucky to be in a young practice. I grew as the office grew, so the commissions got larger as I became more mature.

**Rebecca Barnes:** It's extraordinary to think of the evolution of that firm. You have been involved in its management and growth over the course of your entire professional life. It's not a leap to think of it as another creation, a work of art in a sense.

**Joan Goody:** And considered that way, also a source of pride and affection. Our firm was always very family-like. Anybody who worked there was a person, not a body. We have different personalities, but many shared values. And one of the fundamental shared values of the firm from the beginning was a support of civic involvement by our staff.

**Rebecca Barnes:** One of the things I noticed first when I came to Boston to live and work was how involved architects were in civic activities — in fact, architects were often helping to create them.

**Joan Goody:** It is amazing. Boston architects clearly compete with one another, yet there's a strong camaraderie among the group.

**Rebecca Barnes:** Who or what is responsible for the incredible congeniality in the Boston architectural community? The BSA helps to nourish it, but it certainly goes back well beyond the current constituency of the organization.

**Joan Goody:** What comes to my mind is the old gentlemen, architects like Jim Lawrence and Nelson Aldrich. When the Boston City Hall competition was won by these two young architects, Kallmann and McKinnell, Nelson Aldrich's firm agreed to work with them, surely not to make his name or his fortune, but because he thought it was the right thing to do. Jim Lawrence, who had a small architecture firm, believed deeply in the project, and he supported it with his moral authority. And until he died a few years ago, he was trying desperately to get the city to maintain the building, even simply to change the light bulbs in that big space, because he thought it was such a pity that it wasn't being kept up.

**Rebecca Barnes:** It would be a good thing for someone to endow some day. But even if city leaders had the money, they'd also need the will. It needs an endowment like the Brown Fund, which enables wonderful things that the city would not otherwise do.

**Joan Goody:** Yes. And I would say that the Brown Fund is an example of the same civic culture. Also, the George Robert White Fund and maybe even the BSA itself. They are the continuation of the Yankee sense of *noblesse oblige* that dates back to the end of the 19th century, when Symphony Hall and the Museum of Fine Arts were built.



**Rebecca Barnes:** The Boston Public Library, too.

**Joan Goody:** I can remember when Marvin, who was also from New York, was chair of the Arts Commission. He was walking home with a fellow commissioner, an old Yankee, who said to him, "It's wonderful what you do for us." Now, this is our Boston; "us" is all of us. But who was it who believed their draftsmen should be able to become architects and so started a school [the Boston Architectural Center] and then volunteered to teach there — all in order to make that happen? Old Yankee architects. One of the things I love about Boston is that it's a size that allows you to feel that you can make a difference. And I suspect that contributes to the vitality of civic life here.

**Rebecca Barnes:** There also seems to be a tight fit between the civic/cultural life of the city and its physical character. The culture is reflected in the architectural history.

**Joan Goody:** In Boston, when you pass a building, you practically rub shoulders with it — it becomes personal. When Bostonians think of the Old State House or Faneuil Hall, they're affectionate about them. That has definitely had an influence on how we think about our city.

**Rebecca Barnes:** Your own work has shaped the city in many ways. Are there projects that you feel really pushed the limits or somehow managed to achieve something different?

**Joan Goody:** I've done a number of housing developments, primarily mixed-income. My goal has always been to make subsidized housing look as "normal" as possible. So at Harbor Point, for example, we went to great lengths to find forms and colors and details that bespoke the traditions of the neighborhood, so that the new place looked like it belonged, and the residents felt like they belonged. And we tried to have variety — we kept a third of the existing buildings, so that the development didn't

look like it all came from one hand at one moment.

**Rebecca Barnes:** You also designed two downtown Boston office buildings: 265 Franklin and 99 Summer — the building most people know as the one with the red hat. I've always wondered about the inspiration for the red color.

**Joan Goody:** I had been looking at the United Shoe Building and the terra cotta tower top at Trinity Church, both of which are colorful. It seemed to me that rich colors had some precedent in Boston, and because of the way 99 Summer built up to a stepped-back top, it wanted a proper cap. What's so interesting about a lot of old city skylines — which you see in Paris and other European cities — is the crenellations at the ridge of the roof, which, if properly done, help define the building's silhouette. I used them at 99 Summer Street. In a funny way, the red top made some people very fond of the building, but that wasn't why I did it.

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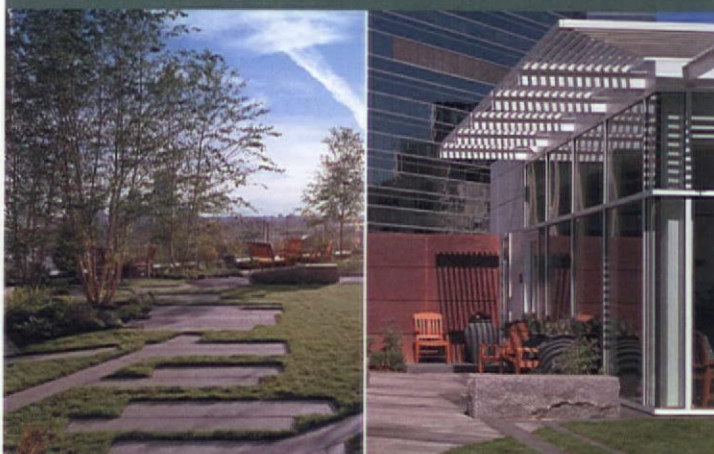
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“Boston is a size that allows you to feel that you can make a difference. And I suspect that contributes to the vitality of civic life here.”

— Joan Goody FAIA

**Rebecca Barnes:** You referred to architecture as narrative rather than sculpture. It's hard to imagine achieving that quality with office towers, given their relatively strict cost parameters. The designer is typically charged with maximizing efficiency, not maximizing the narrative of people's daily lives.

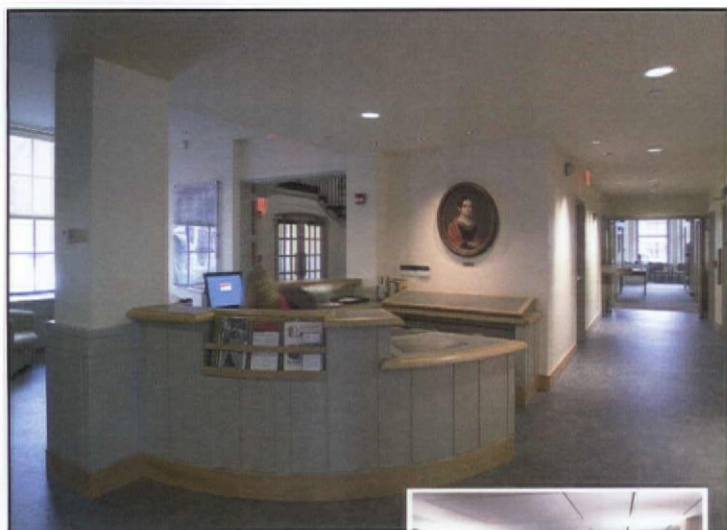
**Joan Goody:** For me, the most important aspect of both those buildings — 265 Franklin and 99 Summer — is the lobby/atriums inside. What has interested me has been the spaces that buildings create, more than the buildings themselves. I imagined the buildings as spaces where people don't merely pass through, but stop to chat and meet with friends and co-workers — their town square.

**Rebecca Barnes:** That also comes through loud and clear in the State Transportation Building.

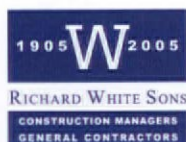
**Joan Goody:** Which is perhaps the most mixed-use single building in Boston! The public areas have always been very open

and democratic, unlike fancier private office buildings. Students from the New England School of Law, across the street, and now from Emerson, too, use it as a kind of student center. We were hired as the architects before a site had been selected. I think we looked at 15 possible sites, but Fred Salvucci, who was then the state secretary of transportation, believed that this site represented the opportunity to revitalize what was a very downtrodden area. It was known mostly for the old Continental Trailways bus terminal and the Hillbilly Ranch, a one-story building of no particular distinction where you could actually hear some very good hillbilly music.

**Rebecca Barnes:** You recently completed your tenure as chair of the Boston Civic Design Commission, a position that you held for 10 years. As much as anyone, you have had the role of caretaker of Boston's urban aesthetic. You have seen all kinds of projects come through. From that unique perspective, what is your perception of where we are, and where we're going?



Radcliffe Institute for Advanced Study,  
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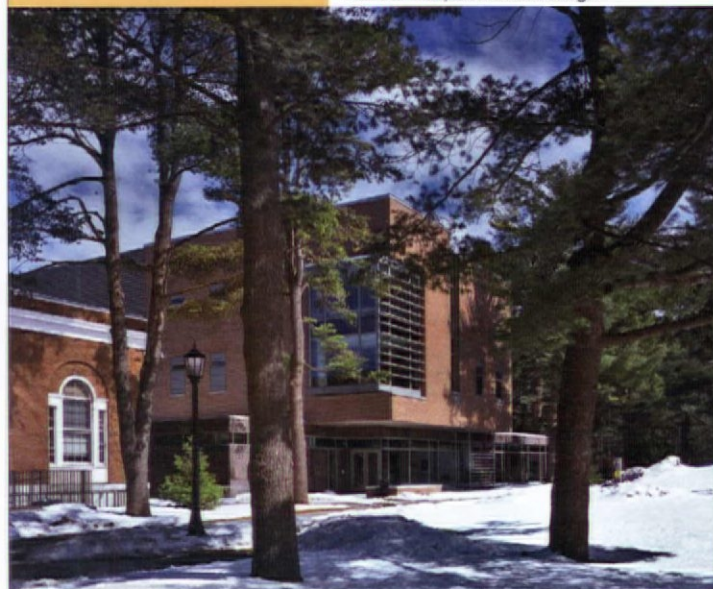
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**Joan Goody:** Since the commission is advisory to the Boston Redevelopment Authority, and since the mayor can overrule any decision, it is very dependent on the mayor. A mayor who respects the role and who chooses a BRA director with strong feelings about the shape and character of the city can really use the commission well. Over the course of my years there, I've seen a variety of attitudes toward the commission, and I think its success has hinged to some extent on how it's received above. But what impressed me probably as much as anything is the devotion of the people on that commission. For the most part, the members have been quite selfless, giving their time, which can amount to several hours a week, but also not grandstanding or trying to push their own agendas. They were motivated by a genuine concern about Boston.

Its role is more than just listening to the testimony of the immediate neighbors, but to think about the city as a whole. Sometimes a developer might try to cut a deal with a neighborhood: I'll create another 100 parking spaces in my garage

for you parking-space-starved people if you won't object to my adding four stories to the building. The BCDC has to think beyond the neighborhood, and at the same time be sensitive to the neighborhood.

**Rebecca Barnes:** What would you say the biggest challenges are?

**Joan Goody:** One problem in Boston is that zoning gets no respect. We were so enthusiastic in the '90s when we rezoned all of Boston. To my horror, I discovered that, even with updated zoning, a developer can make a proposal that might be totally unrelated to the zoning but would still be taken seriously at City Hall. No one would demand that the project be withdrawn and resubmitted to conform to the height or density restrictions.

**Rebecca Barnes:** It's as though zoning is just a guideline.

**Joan Goody:** If we even had guidelines, we might be better off. But it's a problem when



Heaton Court Senior Housing, Stockbridge, Massachusetts (1978).



Taconic Hills K-12 Central School, Crayville, NY



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*Eric E. Hotung Georgetown University Law Center*



a 300-foot building appears on a site that's zoned for a 100 feet or less, on a corner that's very busy, on narrow downtown streets, with a 500-car parking garage beneath it.

The good thing is that we were able to have a positive influence on developers who came with an idea but were amenable to change. I think the role of the BCDC is to do more than judge the proportions of the windows; it has to be allowed to talk about overall mass and density in relation to the surroundings. Its role is to evaluate the impact of a project on the public realm, whether the public realm is the sidewalk, the street, the nearby park, or the skyline.

**Rebecca Barnes:** The BCDC's role is interesting to me; I don't think it's discussed much. Here is a group of mostly design-trained people who are working collaboratively to improve the quality of the project and the city. Yet I don't think most of us were taught architecture as a collaborative exercise—a lot of architects still have a Howard Roark view of the world.

**Joan Goody:** The “starchitect.”

**Rebecca Barnes:** Yes. In great contrast to the BCDC's approach to design.

**Joan Goody:** The public wants to believe that the author of a design is a single person. *Time* magazine wants to feature Libeskind with the square glasses or Philip Johnson with the round glasses or Frank Lloyd Wright in a cape. People seem to want to believe that it's somebody who's a little different from them, a single entity who's an inspired genius.

**Rebecca Barnes:** Like believing in God.

**Joan Goody:** Exactly. And some of these people are geniuses. Clearly, when somebody of obvious talent, whether famous or not, presents a project, you look at it with different eyes; you try to see if that person has seen something you've missed and is relating to your city in a new way that you should be open to. But even some of the best-known architects have been particularly open to comments from the BCDC. I have often thought that the BCDC is the best friend of devoted and talented architects, because it can ask for things that their developer clients had rejected saying, “We can't afford that” or “We don't really want to try that.” I saw it happen many times.

**Rebecca Barnes:** Your own buildings are part of the cityscape. You can turn a corner and see your own work every day. What's next?

**Joan Goody:** I think every architect always wants the next building to be the best one. And that's my goal. Those of us who build in the area in which we live have lots of opportunities to study what we've created: I got this right, but I got that wrong, and if only I had.... But this is an exciting time in Boston, because there is a new appreciation of good, interesting, innovative design and more of an opportunity to push the edges of the envelope. ■

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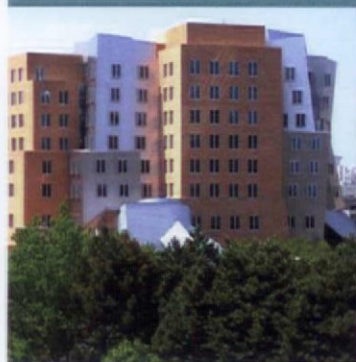
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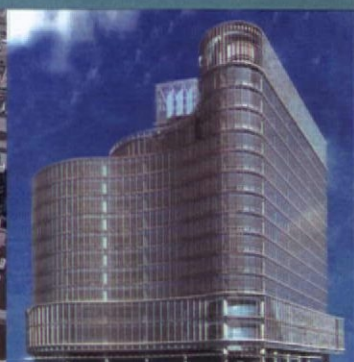
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# 2005

## HARLESTON PARKER MEDAL

College of Computer and Information Science  
and Residence Hall, Northeastern University

WILLIAM RAWN ASSOCIATES





## JURY:

**Alex Anmahian AIA**  
Anmahian Winton Architects  
Cambridge, Massachusetts  
Chair

**Marianne Ajemian, Esq.**  
Nutter, McClennen & Fish  
Boston

**Nicholas Baume**  
Institute of Contemporary Art  
Boston

**David Eisen AIA**  
Boston Herald  
Abacus Architects and Planners  
Allston, Massachusetts

**Gary Hilderbrand FASLA**  
Reed Hilderbrand  
Associates  
Watertown, Massachusetts

**George Metzger AIA**  
HMFH Architects  
Cambridge, Massachusetts  
(President, The Boston Society  
of Architects)

**Grant Rhode**  
GF Rhode Construction  
Boston

**Kairos Shen**  
Boston Redevelopment  
Authority  
Boston

**Joan Wickersham**  
novelist/essayist  
Cambridge, Massachusetts

**Kyu Sung Woo FAIA**  
Kyu Sung Woo Architect  
Cambridge, Massachusetts

**Editor's note:** The full text of jury comments may be found at [www.architects.org/awards](http://www.architects.org/awards).

## JURY COMMENTS:

The College of Computer and Information Science and Residence Hall at Northeastern University is a hybrid building consisting of a four-story facility for the College of Computer and Information Science at the base of an 18-story residential tower. It emerged as the strongest contender for the award because of its coherent expression and level of rigor at a multitude of scales: Equal attention has been given to the building's minute details, its place on the campus, and its place in the city. The stout metal-clad tower is masked by a relatively shallow one-room-deep glass frontispiece, which projects laterally in plan from the tower by a studied distance enabling light to flow through it. Additionally, the tower has been carved back at the upper floors to allow light to penetrate through the top of the glass frontispiece, setting it off from the mass of the building. The jury was impressed by the luminous quality of the frontispiece and its exquisite minimal detailing, both of which contribute to its iconographic expression. The subordinate massing and siting of the lower wing of the building, executed with equal care and consideration, further reinforces the inherent symbolic qualities of the frontispiece. The interiors are equally well conceived and promote a strong sense of community. The jury appreciated the deliberate effort made to establish activity behind the curtainwall — even at street level. The level of simplicity implicit in the concept and execution of the building, its success in unifying the disparate program elements, and the skill with which these concerns have been addressed contributed to the jury's unanimous decision to recommend this project for the Harleston Parker Medal: It satisfied the jury's collective definition of beauty.

## 2005 HARLESTON PARKER MEDAL

**College of Computer and Information  
Science and Residence Hall**  
Northeastern University  
Boston

**Client:**  
Northeastern University

**Architect:**  
**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

**Project team:**  
William L. Rawn III FAIA (principal for design);  
Clifford V. Gayley AIA (associate principal for  
design); Samuel M. Lasky AIA (project  
architect); Mark L. Warner AIA (project  
manager); Matthew Stymiest; Victor Liu;

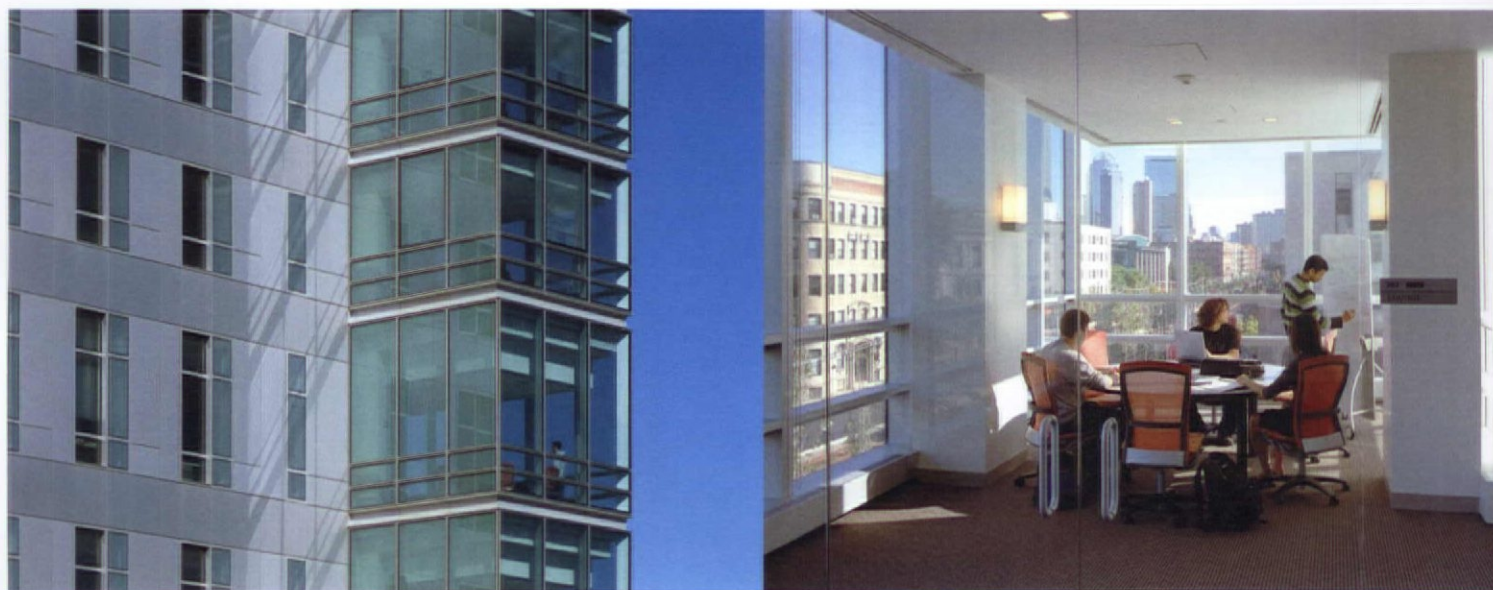
Euseok Jeong AIA; David Grissino, Assoc.  
AIA; Keith Schwarting; Saipriya Rao; Bruce  
Danzon AIA

**Contractor:**  
Turner Construction Company

**Consultants:**  
LeMessurier Consultants (structural);  
Cosentini Associates (mechanical/  
electrical/plumbing); Haley & Aldrich  
(geotechnical); Ripman Lighting  
Consultants (lighting); Pressley  
Associates (landscape)

**Photographer:**  
Alan Karchmer (previous page  
and opposite)





## Rarefied Atmospheres

By Bill Kirtz

Northeastern  
is fulfilling its  
promise to be  
more than a  
linoleum-flecked  
commuter  
school.

**G**ood-bye concrete block, hello glistening glass. Farewell spandex, welcome natural fibers. Not long ago, Northeastern University students had two designers: Polly and Esther. Now, they sip designer coffee and turn up the back of Brooks Brothers polo shirts. The school that started in 1898 in the old Berkeley Street YMCA for youths “from the humbler walks of life” has climbed almost as high as its tuition to a campus that lives up to its catalogue.

Up in the heights of the new dormitory tower known as Building H, they call it being “on the edge.” The view explains why. From her triangled 12th-floor aerie off Huntington Avenue, NU senior Diana Leary surveys the Museum of Fine Arts, Fenway Park’s Green Monster, and the sweep of Memorial Drive. It’s a short distance but a vast socio-economic way from the Hemenway Street “crack house” she was wedged into four years ago during the university’s housing shortage. Fellow senior Zack Bayrousty, in a similar five-person, four-bedroom suite on the seventh floor, sees Northeastern fulfilling its promise to be more than a linoleum-flecked commuter school. “There’s definitely more of a residential culture, due to all the new buildings,” he says. “People are happy to be here. I originally came here for the city, but now you see a hell of a campus. What you saw in the catalogues is actually coming true.”

As the alphabet soup of new buildings (from A to H in the last few years) expands, so have costs and expectations. The university’s first students — many of them horsemen eager to learn the mysteries of motorcars — paid \$100 a year to huddle in the windowless, smelly, rodent-friendly Huntington Avenue Y. Now, with its annual tuition alone nudging \$30,000 and other colleges offering the real-life employment experience that NU helped pioneer, it can no longer market itself as a no-frills, low-priced spread. No more “crack house” sublets, no more warehousing frosh in the still-seedy Y. Smaller classes and better students are a necessity. And so is a campus spiffier than the 1970s asphalt jungle that mystery writer Robert Parker, a former Northeastern English professor, dubbed the corporate headquarters for White Tower hamburgers.

Behind Huntington, Northeastern has bet that revitalizing the Roxbury neighborhood on its southern edge will buff its gritty image, meet its growing housing needs, and spark community renewal. Now those mean streets display infinite disparity. Sleek dorms abut padlocked liquor stores. Shuttered hair salons and decrepit pizza shacks lurk only yards from a parking garage and squash center.

Still, NU keeps on keeping on. With its caramel lattes, \$4,440-per-semester “edge” housing, and natural fibers, it lunges for the next rung on the social ladder.

One tip for the ascent: give those alphabet buildings real names before students think of their own. The temptation for Building H’ers to honor an over-the-counter preparation may be too much to resist. ■

Bill Kirtz is an associate professor in the School of Journalism at Northeastern University.



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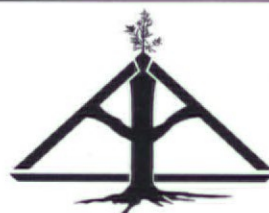
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# 2005 ROTCH TRAVELLING SCHOLARSHIP

## The Architects' Temptations

By Nathalie Beauvais RIAC, MAPA

### JURY:

**Kim Ackert AIA**  
Kim Ackert Architects  
New York City

**John Fernandez AIA**  
Massachusetts Institute  
of Technology  
Cambridge, Massachusetts

**Steven Foote FAIA**  
Perry Dean Rogers | Partners  
Boston

**Brian Healy AIA**  
Brian Healy Architects  
Boston

**Michael LeBlanc**  
Utile, Inc.  
Boston

**Laura Miller**  
Harvard Graduate  
School of Design  
Cambridge, Massachusetts

**Peter Wiederspahn AIA**  
Northeastern University  
Boston

**First Prize (declined)**  
Zachary Hinchliffe, Assoc. AIA

**Alternate (\$35,000)**  
Ryan Yaden

**T**his year's final Rotch competition focused on a proposed arts center and T station for Union Square in Somerville, Massachusetts — a mixed-use facility meant to create a symbolic gateway into the city. The site was complex, its odd triangular shape made even more confounding by the presence of train tracks at its southern edge, running 25 feet below street elevation.

The competition addressed two strategic urban planning issues: mass transportation and urban redevelopment through the arts. Behind the specifics of the competition program lurked a provocative question: How can urban issues influence architecture beyond the predictable formula of mixed-uses + arts + transportation + open-spaces = urbanity?

The second-place ("alternate") scheme, submitted by Ryan Yaden, framed the site with three rectilinear structures defining an urban plaza. Loft-like studios lined the site's perimeter, making the presence of artists obvious to passersby. The plaza ran the depth of the site and brought pedestrians from the street level to the subway.

The winning scheme by Zachary Hinchliffe gathered the project's functional elements within one singular form covering the entire site. The structure could read as a string of elegant origamis, where bends and notches shaped pathways and rooms along an interior street operating as the organizational thread among disparate elements. The project explored the texture and form of the various façade surfaces, a theme also presented in the winner's travel and research proposal. The jury was attracted to a design that compressed many issues in one compelling structure.

In many respects, the jury selected the kind of project that makes people critical of many urban architectural offerings: windowless street façades; a civic building occupying the entire site leaving only narrow sidewalks; and an under-scaled interior public space. The jury, however, was aware of the proposal's shortcomings as an urban project and decided to value the brilliance of the architectural object.

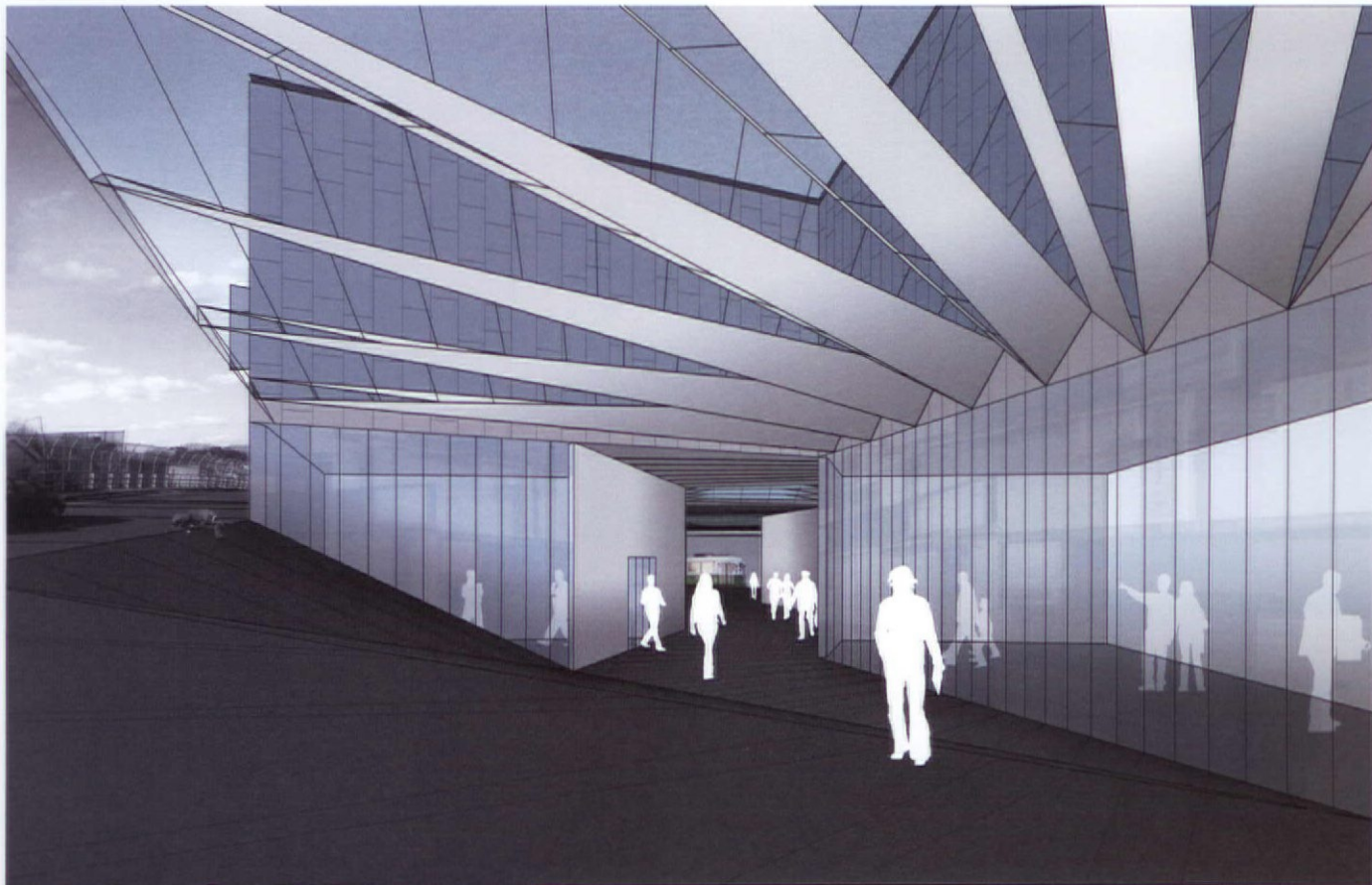
People, jobs, families, and events inhabit the city, and politics shape it. As James Corner noted recently in *Harvard Design Magazine*, "Contemporary urban projects demand a new kind of synthetic imagination — a new form of practice in which architecture, landscape, planning, ecology, engineering, social policy, and political process are both understood and coordinated as an interrelated field."

Architects share an aesthetic that is acquired through the mastering of geometry, physics, and graphics necessary to bring to term the architectural project. Unfortunately, this rational aesthetic and enjoyment of abstraction is missed by most of the intended users. It seems that pleasure, sensuousness, and playfulness have been lost in the process. Architecture is "studied" instead of "experienced." The Rotch Fellowship was created to send promising architects abroad to see and feel architecture. Architects should not contrive to hold to an aesthetic they control but instead allow themselves to be tempted by the sensuousness of the built environment. This might be what young Benjamin Rotch had in mind when he left puritan New England in 1847 for the old continent. Thanks to his heirs, this tradition of enlightenment can be upheld. ■

Nathalie Beauvais RIAC, MAPA, practices urban design at Harvard University for the Harvard Planning + Allston Initiative. The 2005 competition program was written by Peter Wiederspahn AIA.

The Rotch Travelling Scholarship was established in 1883 to advance architectural education through foreign study and travel. Rotch Scholars today are selected through an annual two-stage competition. For more information, go to [www.rotchscholarship.org](http://www.rotchscholarship.org).





Above, left: Winning scheme by  
Zachary Hinchliffe, Assoc. AIA.



Right: "Alternate" scheme  
by Ryan Yaden.



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## JURY:

**Amy Anthony**  
Housing Investments  
Boston

**Joan Goody FAIA**  
Goody Clancy  
Boston

**Stephen Kliment FAIA**  
New York City

**Roger K. Lewis FAIA**  
Washington, DC

**T**his biennial award was established in 2004 to honor John M. Clancy FAIA, whose career was distinguished by his commitment to socially responsible architecture. It recognizes those who are presently making a difference in the lives of diverse populations of all income levels through the creation of high-quality multifamily housing. ■

**Editor's note:** Information about the award and the full text of jury comments may be found at [www.johnclancyaward.org](http://www.johnclancyaward.org).



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Boston  
**CBT/Childs Bertman  
Tseckares**  
Boston



**Swan's Marketplace**  
Oakland, California  
**Pyatok Architects**  
Oakland, California  
in association with  
Y.H. Lee Associates



**Adelaide Avenue  
Neighborhood Revitalization**  
Providence, Rhode Island  
**Durkee, Brown, Viveiros  
& Werenfels**  
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San Diego



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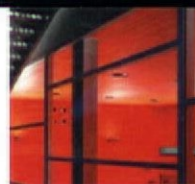
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Skillman Library  
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Easton, Pennsylvania
- 46 Einhorn Yaffee Prescott  
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Unified Science Center  
Swarthmore College  
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Strathmore  
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- 49 Shepley Bulfinch  
Richardson and Abbott**  
Elizabeth B. Hall Chapel  
Concord Academy  
Concord, Massachusetts
- 50 Elizabeth Whittaker,  
Assoc. AIA**  
Middlesex Lounge  
Cambridge, Massachusetts

## AWARDS

- 51 ARC/Architectural Resources Cambridge**  
New Research Building  
Harvard Medical School  
Boston
- 51 Andrew Cohen Architects**  
Springstep: A Center  
for Traditional and  
Contemporary Arts  
Medford, Massachusetts
- 52 Goody Clancy**  
The Burton D. Morgan  
Center for Entrepreneurship  
Purdue University  
West Lafayette, Indiana
- 52 Gund Partnership**  
National Association of  
Realtors Headquarters  
Washington, DC

### JURY:

**John Czarnecki, Assoc. AIA**  
John Wiley & Sons  
Hoboken, New Jersey

**Beth Dunlop**  
Miami Herald  
Miami, Florida

**Roxanne Sherbeck AIA**  
Bohlin Cywinski Jackson  
Wilkes-Barre, Pennsylvania

**Terry Steelman AIA**  
Ballinger  
Philadelphia

**Doug Steidl FAIA**  
Braun & Steidl Architects  
Akron, Ohio  
(national AIA president)

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

### JURY COMMENTS:

This year's body of work (141 projects) was dominated by public and private college and university dorms, labs, performing arts, and other facilities. We also had an opportunity to review a variety of industrial projects, loft conversions, single-family homes, and some public buildings. We were surprised that we did not receive many senior-living facilities, museums, churches, corporate facilities, or healthcare facilities.

Perhaps the most consistent critique we can offer about the body of work we reviewed was the frequent absence of a clear story. For example, we received some renovation/restoration projects in which it was difficult to tell what the existing facility was and what new work the submitting architect had done. Similarly, it was often difficult to make the connection between the narrative text and the claims made in that text on the images provided to illustrate those claims. Our advice is to avoid thinking about submissions to programs such as this as marketing presentations and, rather, to clearly articulate the design challenge and the design solution in a concise narrative directed to other design professionals.

We were struck throughout our review of these submissions with the high level of design skill and design competence with which this body of work was executed. Ultimately, we found ourselves drawn to eight projects that seemed remarkably well-conceived, carefully executed, usually marked by design restraint, clearly responsive to the program, and reflecting an unusual level of thoughtfulness and frequently innovation. In addition, we have identified 15 other projects of significant merit.



## AWARDS (continued)

### 53 Gund Partnership

The Ensworth School  
Nashville, Tennessee

### 53 Kling

Merck Research Laboratories  
Boston

### 54 Leers Weinzapfel Associates

University Pavilion  
University of Cincinnati  
Cincinnati

### 54 Moskow Architects

MV II  
Chilmark, Massachusetts

### 55 Moskow Architects

Arbor House  
Chilmark, Massachusetts

### 55 Charles Rose Architects

Orleans House  
Orleans, Massachusetts

### 56 Charles Rose Architects

Gloucester House  
Gloucester, Massachusetts

### 56 Schwartz/Silver

Architects with  
Eskew + Dumez + Ripple  
Shaw Center for the Arts  
Baton Rouge, Louisiana

### 57 Tappé Associates

The Aldrich Contemporary Art  
Museum  
Ridgefield, Connecticut

### 57 William Rawn Associates

'62 Center for Theatre and  
Dance  
Williams College  
Williamstown, Massachusetts

### 58 William Rawn Associates

Wieland and King  
Residence Halls  
Amherst College  
Amherst, Massachusetts



## HONOR AWARD

### C. Bernard Shea Rowing Center Renovation and Addition

Princeton University  
Princeton, New Jersey

#### Architect:

#### ARC/Architectural Resources Cambridge

Cambridge, Massachusetts  
[www.arcusa.com](http://www.arcusa.com)

#### Project team:

Henry S. Reeder FAIA (principal-in-charge);  
Robert N. Zverina AIA (project designer);  
Jeffrey D. Peterson AIA (project architect);  
Susie Festel (interior designer)

#### Contractor:

Patock Construction

#### Consultants:

John Born and Associates (structural);  
R.G. Vanderweil Engineers (mechanical/  
electrical/plumbing/fire protection); Van  
Note-Harvey Associates (civil); Carol R.  
Johnson Associates (landscape); McPhail  
Associates (geotechnical)

#### Photographer:

Nick Wheeler

Building upon Princeton's 135-year rowing tradition, the Shea Rowing Center improves and expands the original Class of 1887 Boathouse into a world-class crew facility. Inspired by the existing building's rooflines and massing, the 13,500-square-foot addition includes a 16-person rowing tank and workout spaces to attract both coaches and athletes.





**HONOR AWARD**

**Daniel Arts Center**

Simon's Rock College of Bard  
Great Barrington, Massachusetts

**Architect:**

**Ann Beha Architects**

Boston

[www.annbeha.com](http://www.annbeha.com)

**Project team:**

Robert Miklos FAIA (principal); Ann Beha FAIA (principal); Geoffrey Pingree AIA (project manager); Zachary Hinchliffe, Assoc. AIA (project architect); Tom Kahmann; Patrick Tam; Mark Oldham

**Construction manager:**

Mullaney Corporation

**Consultants:**

Fischer Dachs Associates (theatre); Acentech (acoustics); Reed Hilderbrand Associates (landscape); LeMessurier Consultants (structural); TMP Consulting Engineering (mechanical/electrical/plumbing/fire protection); White Engineers (civil); OccuHealth Inc. (occupational health and safety)

**Photographer:**

Peter Vanderwarker



This new 50,000-square-foot performing/visual arts center includes two theatres as well as rehearsal space, dance studio, offices, classrooms, visual arts studios, and various other support spaces. The architecture responds to the site's agrarian setting and to the school's ambitions for teaching and performance.





#### **HONOR AWARD**

##### **Skillman Library**

Lafayette College  
Easton, Pennsylvania

#### **Architect:**

##### **Ann Beha Architects**

Boston  
[www.annbeha.com](http://www.annbeha.com)

#### **Project team:**

Robert Miklos FAIA (design principal);  
Jonathan Cutler AIA (project manager);  
Whitney Hudson (project designer);  
Andrew Wang AIA (project architect);  
Scott Slarsky; Jason Cooper, Assoc. AIA;  
Tom Kahmann

#### **Programming and preliminary design:**

Schwartz/Silver Architects: Robert Miklos  
FAIA (principal); Angela Ward Hyatt AIA  
(project architect); Randolph Meiklejohn  
AIA (project manager)

#### **Contractor:**

Turner Construction Company

#### **Consultants:**

Cavanaugh Tocci Associates (acoustics);  
Richard Burck Associates (landscape);  
LeMessurier Consultants (structural);  
Snyder Hoffman Associates (mechanical/  
electrical/plumbing/fire protection);  
Cherry Webber and Associates (civil)

#### **Photographers:**

Florian Holzherr (top and left);  
Steven Wolfe

The original 1963 library has been expanded and redesigned as a vibrant center of social and intellectual life at Lafayette. The 35,000-square-foot addition creates an innovative model for information services. The library integrates information technology and expands collections and library programs.





**HONOR AWARD**

**Unified Science Center**

Swarthmore College  
Swarthmore, Pennsylvania

**Architects:**

**Einhorn Yaffee Prescott**

Boston  
[www.eypae.com](http://www.eypae.com)

**Helfand Architecture**

New York City  
[www.helfandarch.com](http://www.helfandarch.com)

**Project team:**

**Einhorn Yaffee Prescott:** Cahal Stephens AIA, FRIAI (principal-in-charge); Kip Ellis (project manager); Lila Khalvati AIA (project architect); Yelena Lembersky AIA; Nikolas Dando Haenisch AIA; Jay Hallinan AIA; Mary Killough IIDA; Michele Webb; Ralph Gifford PE; Andy Hebert PE; Kieran Guinan; Jim Boyle

**Helfand Architecture:** Margaret Helfand FAIA (design principal); John Tinmouth, Jennifer Tulley Stevenson (project architects); Tom Chang; Elisa Testa

**Construction manager:**

Skanska Mid-Atlantic

**Consultants:**

R.W. Sullivan (plumbing/fire protection); Christakis VanOcker Morrison (structural); Gladnick Wright Salmeda (civil); M.L. Baird & Co. (landscape); NASCO Construction Services (cost estimating); Cavanaugh Tocci Associates (acoustics); FutureSys Design (audio-visual); Renfro Design Group (lighting)

**Photographer:**

Jeff Goldberg/Esto

The Swarthmore campus is enhanced by this 68,000-square-foot renovation and 80,000-square-foot addition that creates an improved environment for the study of the sciences. This facility contains teaching and research laboratories, classrooms, and informal interaction spaces. The building is LEED-certified and celebrates Swarthmore's commitment to the environment and its arboretum.





#### **HONOR AWARD**

**The Music Center at Strathmore**  
North Bethesda, Maryland

#### **Client:**

Montgomery County, Maryland

#### **Architect:**

**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

#### **Project team:**

William L. Rawn III FAIA, Alan Joslin AIA (principals for design); Clifford V. Gayley AIA (associate principal for design); Jeanne Kuespert AIA (project manager); Philip Gray (project architect); Gary Gwon; David Bagnoli; Victor Liu; Euiseok Jeong AIA; Bruce Danzer AIA

#### **Associate architect:**

**Grimm and Parker Architects**

#### **Contractor:**

Tishman Construction Corporation

#### **Consultants:**

LeMessurier Engineers (structural); TMP Engineering (mechanical/electrical/plumbing); A. Morton Thomas and Associates (civil); Kirkegaard Associates (acoustics); Theatre Projects Consultants (theatre); Louise Schiller Associates (landscape); Fisher Marantz Stone (lighting)

#### **Photographers:**

Alan Karchmer (top and left);  
Ron Solomon

The Music Center at Strathmore, a 1,976-seat concert hall, is the second year-round home of the Baltimore Symphony Orchestra. The center also features a 30,000-square-foot education wing with four rehearsal rooms, nine practice rooms, and other teaching facilities.





**HONOR AWARD**

**Copper House**

Belmont, Massachusetts

**Client:**

Withheld at owner's request

**Architect:**

**Charles Rose Architects**

Somerville, Massachusetts

[www.charlesrosearchitects.com](http://www.charlesrosearchitects.com)

**Contractor:**

E.A.Colangeli Construction

**Consultants:**

Richmond So Engineers (structural)

**Photographer:**

John Edward Linden



The design challenge of this project was to add a 3,000-square-foot residential addition to an existing vinyl-clad, 1940s kit home. The solution was a warm, minimalist yet sculptural architecture that integrates the old and the new. The original structure is intact but hidden behind a cedar rain screen.





#### **HONOR AWARD**

##### **Elizabeth B. Hall Chapel Rehabilitation and Restoration**

Concord Academy  
Concord, Massachusetts

#### **Architect:**

**Shepley Bulfinch Richardson and Abbott**  
Boston  
[www.sbra.com](http://www.sbra.com)

#### **Project team:**

Malcolm P. Kent AIA; Thomas D. Kearns  
AIA; William G. Barry, Jr. AIA

#### **Construction manager:**

C.E. Floyd Company

#### **Consultants:**

Foley & Buhl Engineering (structural); AHA  
Consulting Engineers (electrical); Judith  
Nitsch Engineering (civil); Lam Partners  
(lighting); Architectural Interior Products  
(woodwork); Walker-Kluesing Design  
Group (landscape); Colonial Barn (heavy  
timber framing); Metro Swift Sprinkler  
(sprinkler system)

#### **Photographer:**

Anton Grassl

The result is simple and elegant — a New England meeting house continuing in service as the heart of Concord Academy's campus. The serenity of its completed form belies the many complexities of design, craft, and schedule that were successfully dealt with by the owner, architect, and builder.



**HONOR AWARD**

**Middlesex Lounge**

Cambridge, Massachusetts

**Client:**

Science Partners

**Designer:**

**Elizabeth Whittaker, Assoc. AIA**

Boston

[www.elizabethwhittaker.com](http://www.elizabethwhittaker.com)

**Project team:**

Elizabeth Whittaker, Assoc. AIA (principal);

Paul Voulgaris; Andrew Wenrick

**Contractor:**

Quest Contractors

**Consultants:**

Bill Bancroft (woodwork); Erica Moody

(steelwork)

**Photographer:**

Chuck Choi

The design of this lounge was inspired by the client's "finger food"-only menu. The intent was to exploit this sense of tactility by juxtaposing raw natural materials with diverse textures (felt, steel, concrete, and wood). Two-seater benches on casters combined with small coffee tables encourage a constant re-interpretation of layout.







#### **AWARD**

##### **New Research Building**

Harvard Medical School  
Boston

#### **Architect:**

##### **ARC/Architectural Resources Cambridge**

Cambridge, Massachusetts  
[www.arcusa.com](http://www.arcusa.com)

#### **Project team:**

Arthur Cohen AIA (principal-in-charge);  
Robert H. Quigley AIA (project manager);  
Been Zen Wang AIA (design principal);  
Jeffreys M. Johnson AIA (project  
architect)

#### **Contractor:**

William A. Berry & Son

#### **Consultants:**

LeMessurier Consultants (structural);  
BR+A Consulting Engineers (mechanical/  
electrical/plumbing/fire protection);  
Vanasse Hangen Brustlin (civil); Pressley  
Associates (landscape); McPhail  
Associates (geotechnical)

#### **Photographers:**

Jeff Goldberg/Esto (left);  
Warren Patterson

The largest expansion of the Harvard Medical School campus since its founding, the New Research Building features clustered flexible open labs, two-story "sky lobbies," and conferencing facilities that encourage interaction between basic scientific and clinical research teams, accelerating the flow of information from bench to bedside.

#### **AWARD**

##### **Springstep: A Center for Traditional and Contemporary Arts**

Medford, Massachusetts

#### **Client:**

Springstep Center for Traditional and  
Contemporary Arts

#### **Architect:**

##### **Andrew Cohen Architects**

Wayland, Massachusetts  
[www.andrewcohenarchitects.com](http://www.andrewcohenarchitects.com)

#### **Project team:**

Andrew Cohen AIA (project principal);  
Thomas White AIA (project architect);  
Todd Cirillo AIA; Maresa Buja

#### **Contractor:**

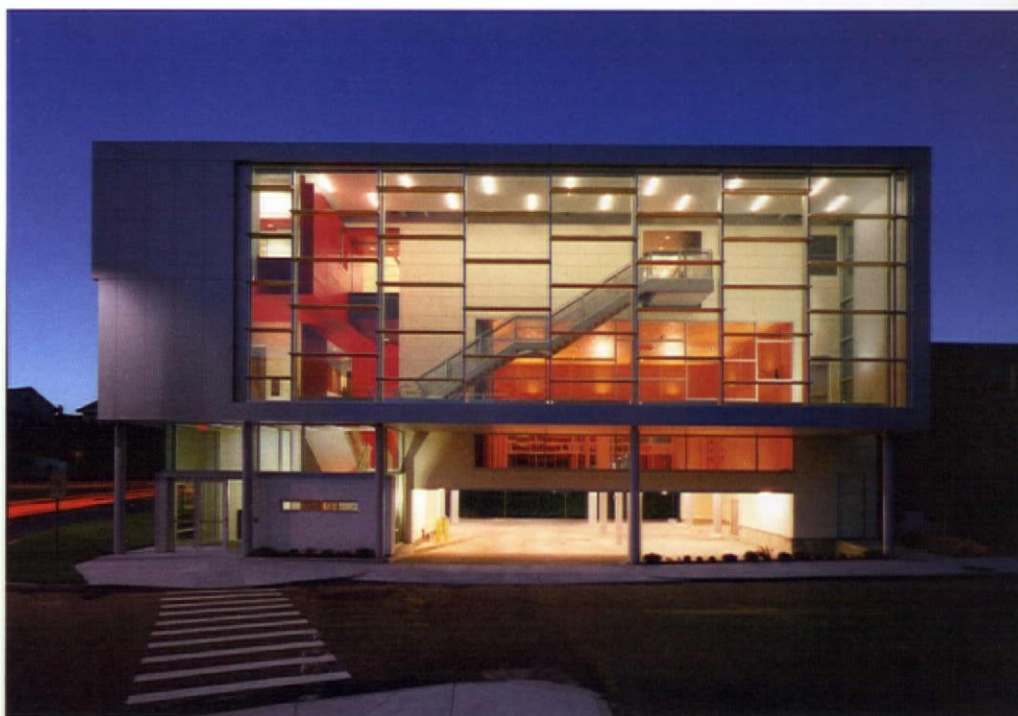
Payton Construction Corporation

#### **Consultants:**

Sarkis Zerounian & Associates (structural);  
Architectural Engineers (mechanical/  
electrical/plumbing/fire protection);  
Charles H. Gross PE (geotechnical);  
Cavanaugh Tocci Associates (acoustics);  
Kalin Associates (specifications)

#### **Photographer:**

Greg Premru



Springstep, a community-based arts center, is a vital component of contemporary culture. The building contains three dance/performance spaces and a multi-story space facing Medford City Hall. This space functions as a lantern in the evening, simultaneously illuminating the exterior and revealing the performances and social gatherings within.



**AWARD**

**The Burton D. Morgan Center for Entrepreneurship**

Purdue University  
West Lafayette, Indiana

**Architect:**

**Goody Clancy**

Boston  
[www.goodyclancy.com](http://www.goodyclancy.com)

**Contractor:**

Kettlehut Construction

**Consultants:**

Souza, True and Partners (structural);  
Shooshanian Engineering (mechanical/  
electrical/plumbing); Falk Associates  
(specifications); Vorndran & Associates  
(food service); Lam Partners (lighting);  
Acentech (audio-visual/acoustics);  
IR Security & Safety (hardware)

**Photographer:**

Anton Grassl



A symbolic gateway to Discovery Park, the 30,000-square-foot Morgan Center nurtures the entrepreneurial spirit of Purdue and encourages collaboration and exchange across many disciplines. Conference areas, meeting spaces, a café, and small-scale common spaces shaped to encourage spontaneous, informal meetings, complement a 72-seat lecture room and three research labs.

**AWARD**

**National Association of Realtors Headquarters**

Washington, DC

**Client:**

National Association of Realtors

**Design architect:**

**Gund Partnership**

Cambridge, Massachusetts  
[www.gundpartnership.com](http://www.gundpartnership.com)

**Project team:**

Graham Gund FAIA; Eric Svahn AIA; Meng Howe Lim AIA; Matt Formicola, Assoc. AIA; Tom Maloney; Yun Lee; Michael Blutt

**Architect of record:**

**SMB Architects**

**Owner's representative:**

Johnson Johnson Crabtree Architects

**Construction manager:**

CarrAmerica Development

**Developer:**

Lawrence N. Brandt

**Consultants:**

Fernandez & Associates (structural);  
E.K. Fox & Associates (mechanical/  
electrical/plumbing); Vanderweil  
Engineers (design engineer); CAS  
Engineering (civil/survey); Oehme van  
Sweden & Associates (landscape); Natural  
Logic (LEED); George Sexton Associates  
(lighting); Designsmith (graphics)

**Photographer:**

Alan Karchmer

This former brownfield site is the first new construction in the nation's capital to achieve silver LEED certification. An unusual triangular site just three blocks from the US Capitol and the client's mission drove the sustainable solution. The curved high-performance coated glass reflects changing conditions of sun and clouds, summer and winter.







#### **AWARD**

##### **New Campus Development**

The Ensworth School  
Nashville, Tennessee

#### **Architect:**

##### **Gund Partnership**

Cambridge, Massachusetts  
[www.gundpartnership.com](http://www.gundpartnership.com)

#### **Associate architect:**

##### **Hastings Architecture Associates**

#### **Project team:**

Graham Gund FAIA; John Prokos AIA;  
Christine Verbitzki; Robert Carlos Ridruejo;  
Luca Ricco; Joong Kim; David Tabenken  
AIA; Laura Carthy; Elizabeth Roettger;  
Ana Gordan AIA; Khalil Pirani; Michael  
Dembowski AIA

#### **Construction manager:**

D.F. Chase

#### **Consultants:**

Littlejohn Engineering Associates (civil);  
EMC Structural Engineers (structural);  
Hawkins Partners (landscape); Blanchard  
Group (programming); Wanda Palus  
Interiors (interior designer); Lee Company  
(mechanical/plumbing design and  
construction); Pan American Electric  
(electrical design and construction); Inman  
Food Services Group (food service); PSI  
(geotechnical); Cavanaugh Tocci Associates  
(acoustics); Douglas Group (graphics);  
Ripman Lighting Consultants (lighting)

#### **Photographer:**

Jeff Goldberg/Esto

A contemporary expression melds a  
Southern vernacular of porches, columns,  
and colonnades with traditional collegiate  
architecture to give this new campus a  
sense of permanence and community.  
Academics, arts, and athletics are organized  
around an open-sided courtyard. The  
balance of formal/informal spaces and the  
boundaries between inside/outside are  
intentionally porous.

#### **AWARD**

##### **Merck Research Laboratories**

Boston

#### **Client:**

Merck & Co.

#### **Architect:**

##### **Kling**

Philadelphia  
[www.kling.us](http://www.kling.us)

#### **Project team:**

Bradford White Fiske AIA (architectural  
design principal); Robert T. Hsu AIA (project  
director); Stephen Mullen AIA (project  
manager); Joseph Tinari AIA (senior project  
architect); Alberto Cavallero AIA, Sue Hu AIA  
(design architects); Paul Marchese AIA,  
Anthony Golebiewski (project architects);  
Douglas Henderson PE (structural engineer);  
Henry Pinto PE (HVAC engineer); Jack  
Donahue PE (plumbing/piping engineer);  
Steve Drobish PE (electrical engineer);  
Alberto Rios PE (instrumentation/controls  
engineer); Blair Monagle (fire safety  
engineer); Robert Maloney RLA (landscape  
architect); John Kostyo PE (civil engineer);

Todd Lambert PE (fire protection/alarm  
engineer); Paul Leonard PE (engineering  
design principal); Richard Mark (interior  
senior designer)

#### **Contractor:**

Bovis Lend Lease

#### **Consultants:**

Israel Berger & Associates (curtainwall);  
Haley & Aldrich (geotechnical); Shen  
Milson & Wilke (acoustics); Environmental  
Specialties (environmental)

#### **Photographers:**

Paul Warchol; Christopher Barnes (right)

Merck Research Laboratories Boston is  
a 614,000-square-foot, 12-story high-tech  
research and laboratory building located  
in the Longwood Medical Area. Clad  
entirely in glass, the building includes  
chemistry, biology, and pharmacology  
laboratories; laboratory support spaces;  
office, conferencing, and interaction  
areas; a cafeteria; an auditorium; and  
a library.





## HONOR AWARDS FOR DESIGN EXCELLENCE

### AWARD

#### University Pavilion

University of Cincinnati  
Cincinnati

#### Architect:

##### Leers Weinzapfel Associates

Boston

[www.lwa-architects.com](http://www.lwa-architects.com)

#### Associate architect:

##### GBBN Architects

#### Project team:

**Leers Weinzapfel:** Andrea P. Leers FAIA (co-principal-in-charge); Jane Weinzapfel FAIA (co-principal-in-charge); Joe Pryse AIA (project manager); Alex Adkins AIA (project architect); Ellen Altman AIA; Tom Chung AIA; Randy Whinery; Mee Lee; Michael Bardin; Sam Choi; Ezekial Brown; Gitte Knupsen; John Kim; Dan Lamp; Ralph Plemel

**GBBN:** Robert Gramann (principal-in-charge); Joseph Schwab (project manager); Thomas Gormley (project architect)

#### Contractor:

Correll Group

Turner Construction

#### Consultants:

Fosdick and Hilmer (mechanical/electrical/plumbing); THP Limited (structural); Balke Engineers (civil); Cronenberg & Co. (cost); Bentley-Koepke (landscape); AMAZE Design (exhibit)

#### Photographers:

Alan Karchmer/Esto (top);

Peter Aaron/Esto

The University Pavilion brings together admissions, enrollment, financial aid, registrar, bursar, career development, educational services, disability services, and a new campus visitor center in an innovative facility at the heart of the campus' McMicken Commons.



### AWARD

#### MV II

Chilmark, Massachusetts

#### Client:

Wade's Cove Associates

#### Architect:

##### Moskow Architects

Boston

[www.moskowarchitects.com](http://www.moskowarchitects.com)

#### Project team:

Keith Moskow AIA; Robert Linn

#### Builders:

McGrath Carpentry Service

Tiasquam Enterprises

The house is composed of three elements: an arcade; a structure for sleeping; and a structure for living. The linear building components frame an outdoor court and align with a view corridor cut through the wilderness. All wood is exposed and left in its natural state.



## **AWARD**

### **Arbor House**

Chilmark, Massachusetts

### **Client:**

Quenames Partnership

### **Architect:**

**Moskow Architects**

Boston

[www.moskowarchitects.com](http://www.moskowarchitects.com)

### **Project team:**

Keith Moskow AIA; Robert Linn

### **Builder:**

McGrath Carpentry Service

### **Photographer:**

Greg Premru

The 800-square-foot house includes a grape arbor that collects the living areas like a seine net, extending outward to create a courtyard. The year-round house is engineered to be entirely passive solar for heating and cooling.



## **AWARD**

### **Orleans House**

Orleans, Massachusetts

### **Client:**

Withheld at owner's request

### **Architect:**

**Charles Rose Architects**

Somerville, Massachusetts

[www.charlesrosearchitects.com](http://www.charlesrosearchitects.com)

### **Contractor:**

Homes by Sisson

### **Consultants:**

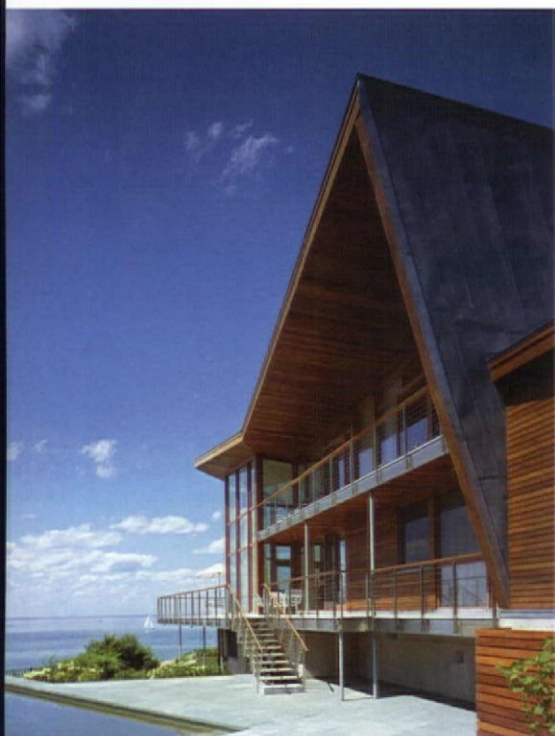
Arup (structural); Stephen Stimson Associates (landscape); Coastal Engineering Company (civil); Haynes-Roberts (interior designer); Cape Cod Fabrications (steel fabrications)

### **Photographer:**

John Edward Linden

The client expressed interest in a design that would take in the site's expansive water views and natural light, but would also provide shelter and comfort in the cold months. The project features a main house, an art studio and guest apartment, and a detached office tower.





**AWARD**

**Gloucester House**

Gloucester, Massachusetts

**Client:**

Withheld at owner's request

**Architect:**

**Charles Rose Architects**

Somerville, Massachusetts

[www.charlesrosearchitects.com](http://www.charlesrosearchitects.com)

**Contractor:**

Thoughtforms Corporation

**Consultants:**

Richmond So Engineers (structural);  
Michael Van Valkenburgh Associates  
(landscape); Saffron House (interior  
designer); Sun Engineering (HVAC);  
Cavanaugh Tocci Associates (acoustics);  
Reflex Lighting Group (lighting); Spearit  
Sound (audio-visual)

**Photographer:**

John Edward Linden

The house is sited in close proximity to the water, and hovers over it, resulting in an experience of the ocean, which is not unlike that of being on the deck of a large boat. The sculptural forms respond to the craggy rock formations along the Gloucester coastline.

**AWARD**

**Shaw Center for the Arts**

Baton Rouge, Louisiana

**Client:**

Shaw Center for the Arts

**Design architect:**

**Schwartz/Silver Architects**

Boston

[www.schwartzsilver.com](http://www.schwartzsilver.com)

**Project team:**

Warren R. Schwartz FAIA (design principal);  
Christopher B. Ingersoll AIA (principal-in-charge); Philip Chen AIA (project architect);  
Richard Lee, Peter Kleiner AIA

**Executive architect:**

**Eskew + Dumez + Ripple**

**Associate architect:**

**Jerry M. Campbell Associates**

**Contractor:**

The Lemoine Company



**Consultants:**

McKee & Deville (structural); M&E  
Consulting (mechanical/electrical/  
plumbing); Hargreaves Associates  
(landscape); Brandston Partnership  
(lighting); Acentech (acoustics); Theatre  
Projects Consultants (theatre)

**Photographer:**

The Arkansas Office, Inc./Timothy Hursley

The Shaw Center in Baton Rouge combines the LSU Museum of Art and studio art facilities, the Manship Theatres and rehearsal halls, private and LSU student galleries, restaurants and shops, all within a new glass-clad building and a renovated historic structure. It was a cooperative endeavor of Louisiana State University, city, state, and private funding.





#### AWARD

**The Aldrich Contemporary Art Museum**  
Ridgefield, Connecticut

#### Client:

The Aldrich Contemporary Art Museum

#### Architect:

**Tappé Associates**  
Boston  
[www.tappe.com](http://www.tappe.com)

#### Project team:

Charles M. Hay AIA (principal-in-charge, design principal); Meliti D. Dikeos (design associate); Jeffrey Brussel; Christopher Kiley; Matthew J. Leak; John D. Selle

#### Contractor:

FIP Construction

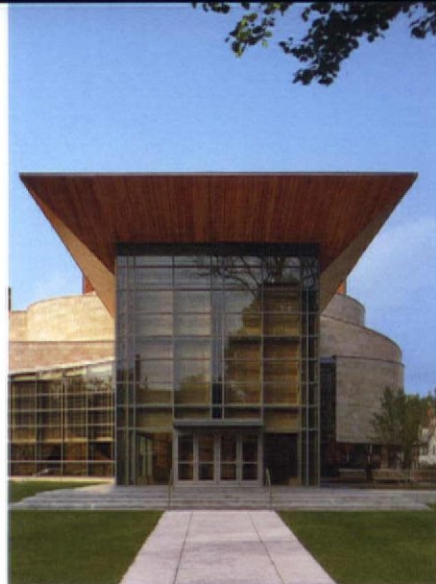
#### Consultants:

Alteri Sebor Wieber (mechanical/electrical/plumbing); LeMessurier Consultants (structural); Richard Burck Associates (landscape)

#### Photographer:

Peter Aaron/Esto

The Aldrich has gained a national reputation for exhibiting contemporary art and for its acclaimed art education programs. The museum is in a historic district and the design responds to the scale and character of its residential context while still expressing the mission of the museum.



#### AWARD

**'62 Center for Theatre and Dance**  
Williams College  
Williamstown, Massachusetts

#### Architect:

**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

#### Project team:

William L. Rawn III FAIA, Alan Joslin AIA (principals for design); David Croteau (project architect); Randy Wilmot AIA (project manager); Rupinder Singh AIA; Andrew Jonic; Yu-Lin Chen; Ken Amano; Chris Dobosz; Bruce Danzer AIA

#### Contractor:

Barr and Barr

#### Consultants:

LeMessurier Consultants (structural); TMP Engineering (mechanical/electrical/plumbing); The Halvorson Company (landscape); Horton Lees Brogden (lighting); Acoustic Dimensions (acoustics); Theatre Projects Consultants (theatre)

#### Photographer:

Robert Benson

The '62 Center for Theatre and Dance includes four major venues: the 550-seat MainStage Theatre; the 200-seat CenterStage Theatre (studio theatre); the 210-seat Adams Memorial Theatre (thrust stage); and a dance studio. The center supports the college's theatre and dance programs during the academic year, and houses the Williamstown Theatre Festival in the summer.





**AWARD**

**Wieland and King Residence Halls**

Amherst College  
Amherst, Massachusetts

**Architect:**

**William Rawn Associates**

Boston  
[www.rawnarch.com](http://www.rawnarch.com)

**Project team:**

William Rawn, III FAIA (principal for design);  
Clifford V. Gayley AIA (associate principal  
for design); Randy Wilmot AIA (project  
manager); Nico Larco; Euseok Jeong AIA;  
Paul Governor

**Contractor:**

Barr and Barr

**Consultants:**

LeMessurier Consultants (structural);  
BVH Integrated Services (mechanical/  
electrical/plumbing/civil); Ripman  
Lighting Consultants (lighting);  
Carol R. Johnson Associates (landscape)

**Photographer:**

Robert Benson

Two new residence halls (115 beds)  
overlooking adjacent athletic fields create  
a strong southeastern corner to the East  
Campus. Strong, simple forms recall the  
elemental character of campus buildings.  
A shallow curve gives the buildings' edge  
a dynamic quality and opens the East  
Campus to the greater landscape.



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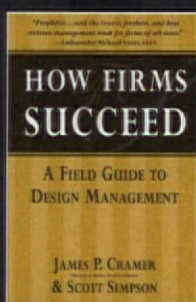
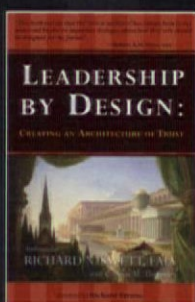
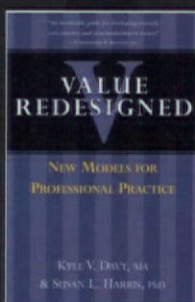
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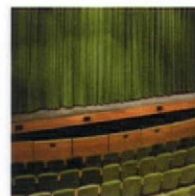
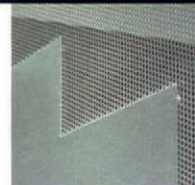
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# HIGHER EDUCATION DESIGN AWARDS



## HONOR AWARDS

- 61 Ann Beha Architects**  
Skillman Library  
Lafayette College  
Easton, Pennsylvania
- 62 Elkus/Manfredi Architects**  
Tufts Performance  
and Production Center  
Emerson College  
Boston

## AWARDS

- 63 Einhorn Yaffee Prescott**  
Harry Elkins Widener  
Memorial Library  
Harvard University  
Cambridge, Massachusetts
- 63 William Rawn Associates**  
'62 Center for Theatre  
and Dance  
Williams College  
Williamstown,  
Massachusetts

## CITATIONS

- 64 Ann Beha Architects**  
Daniel Arts Center  
Simon's Rock College  
of Bard  
Great Barrington,  
Massachusetts
- 64 Einhorn Yaffee Prescott  
with Helfand Architecture**  
Unified Science Center  
Swarthmore College  
Swarthmore, Pennsylvania
- 65 Goody Clancy**  
Dreyfus Chemistry  
Laboratories  
Massachusetts Institute  
of Technology  
Cambridge, Massachusetts
- 65 William Rawn Associates**  
College of Computer and  
Information Science and  
Residence Hall  
Northeastern University  
Boston
- 66 Schwartz/Silver  
Architects with  
Eskew + Dumez + Ripple**  
Shaw Center for the Arts  
Baton Rouge, Louisiana

## JURY: JURY COMMENTS:

**Louanne Greene AIA**  
Ayers Saint Gross  
Baltimore

**Kevin Hom AIA**  
Kevin Hom + Andrew Goldman  
Architects  
New York City

**Peter Newman AIA**  
Herbert S. Newman and  
Partners  
New Haven, Connecticut

**Terrance Neylon**  
New England College of  
Optometry  
Boston

In general, the 65 projects we examined reflected a high level of design competence. However, we perceived a pervasive homogeneity of design that often seemed risk-averse, the result, perhaps, of the dominance of large firms in this field that in effect create prototypes mimicked by others in the profession. The innovation we did discover was largely in projects completed for small colleges. It was also interesting to note that siting and planning in almost every case seemed just right but often seemed to be incompletely manifested in the final project. Ultimately, we found ourselves drawn to those projects that seemed well conceived, carefully executed, usually marked by design restraint, and clearly responsive to the program.

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).





#### **HONOR AWARD**

##### **Skillman Library**

Lafayette College  
Easton, Pennsylvania

#### **Architect:**

##### **Ann Beha Architects**

Boston  
[www.annbeha.com](http://www.annbeha.com)

#### **Project team:**

Robert Miklos FAIA (design principal);  
Jonathan Cutler AIA (project manager);  
Whitney Hudson (project designer); Andrew  
Wang AIA (project architect); Scott Slarsky;  
Jason Cooper, Assoc. AIA; Tom Kahmann

#### **Programming and preliminary design:**

Schwartz/Silver Architects: Robert Miklos  
FAIA (principal); Angela Ward Hyatt AIA  
(project architect); Randolph Meiklejohn  
AIA (project manager)

#### **Contractor:**

Turner Construction Company

#### **Consultants:**

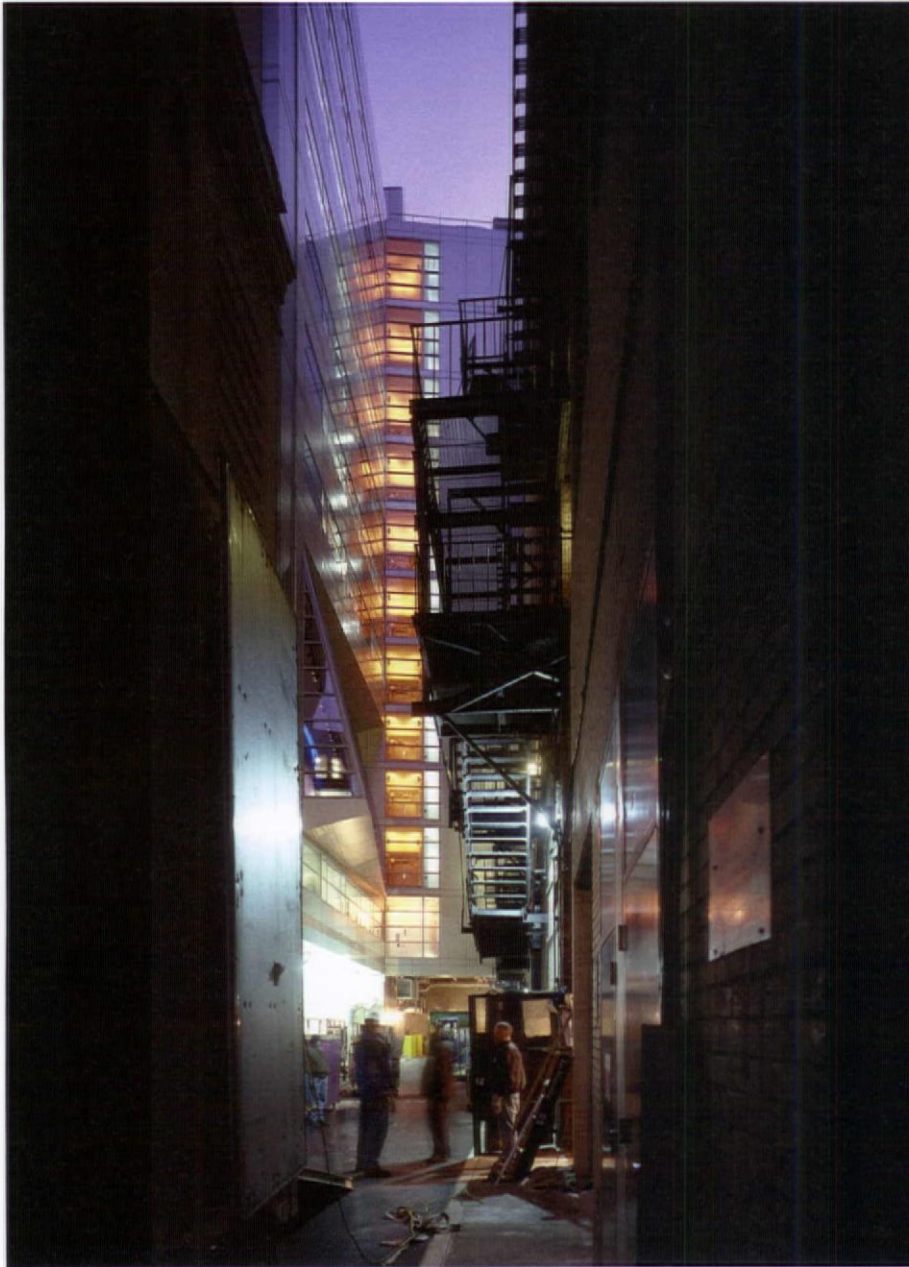
Cavanaugh Tocci Associates (acoustics);  
Richard Burck Associates (landscape);  
LeMessurier Consultants (structural);  
Snyder Hoffman Associates (mechanical/  
electrical/plumbing/fire protection);  
Cherry Webber and Associates (civil)

#### **Photographers:**

Florian Holzherr (top and left);  
Steven Wolfe

The original 1963 library has been expanded and redesigned as a vibrant center of social and intellectual life at Lafayette. The 35,000-square-foot addition creates an innovative model for information services. The library integrates information technology and expands collections and library programs.





**HONOR AWARD**

**Tufts Performance and Production Center**

Emerson College  
Boston

**Architect:**

**Elkus/Manfredi Architects**  
Boston  
[www.elkus-manfredi.com](http://www.elkus-manfredi.com)

**Project team:**

Howard F. Elkus FAIA, RIBA (principal-in-charge); Robert M. Koup AIA (project manager)

**Contractor:**

Lee Kennedy Company

**Consultants:**

LeMessurier Consultants (structural);  
Cosentini Associates (mechanical/  
electrical/plumbing); Auerbach Pollock  
Friedlander (theatre)

**Photographer:**

Peter Vanderwarker

The Tufts Performance and Production Center houses the core of Emerson College's live performance, broadcast, and video production facilities. The 11-story building on a tight, mid-block site links multiple campus buildings and creates a new identity for the college in Boston's Theatre District.



## AWARD

### Harry Elkins Widener Memorial Library

Harvard University  
Cambridge, Massachusetts

## Architect:

### Einhorn Yaffee Prescott

Boston  
www.eypae.com

## Project team:

Cahal Stephens AIA, FRIAI (principal-in-charge); David Fixler AIA (preservation principal); Jonathan Balas AIA (project manager); Eric Ward AIA (project architect); Ralph Gifford PE (mechanical engineering principal); Bill Shosho PE (electrical engineering principal); Ana Gabby; Matthew Lewis AIA; Yelana Lembersky AIA; Tracey Welsh; Tyson Curcio AIA; Mary Killough IIDA; Antonio Yau IDSA; Jessica Modrey; Maureen Donato PE; Fletcher Clarcq; Marvin Segner PE; Joe Alves; Judwin Traub; George MacKenzie; Joseph Philbrick

## Construction manager:

Lee Kennedy Company



## Consultants:

FirePro (fire protection); Weidlinger Associates (structural); Daedalus Projects (cost estimating); Cavanaugh Tocco Associates (acoustics); Lam Partners (lighting)

## Photographers:

Peter Vanderwarker; Bruce T. Martin; Peter Aaron/Esto (above)

The centerpiece of Harvard's library system, the 320,000-square-foot Widener Memorial Library houses approximately 3.5 million volumes. A comprehensive feasibility study led to the restoration of the public spaces, the addition of much-needed space, and the upgrading of all systems and the unique book stack structure.



## AWARD

### '62 Center for Theatre and Dance

Williams College  
Williamstown, Massachusetts

## Architect:

### William Rawn Associates

Boston  
www.rawnarch.com

## Project team:

William L. Rawn III FAIA, Alan Joslin AIA (principals for design); David Croteau (project architect); Randy Wilmot AIA (project manager); Rupinder Singh AIA; Andrew Jonic; Yu-Lin Chen; Ken Amano; Chris Dobosz; Bruce Danzer AIA

## Contractor:

Barr and Barr

## Consultants:

LeMessurier Consultants (structural); TMP Engineering (mechanical/electrical/plumbing); The Halvorson Company (landscape); Horton Lees Brogden (lighting); Acoustic Dimensions (acoustics); Theatre Projects Consultants (theatre)

## Photographer:

Robert Benson

The '62 Center for Theatre and Dance includes four major venues: the 550-seat MainStage Theatre; the 200-seat CenterStage Theatre (studio theatre); the 210-seat Adams Memorial Theatre (thrust stage); and a dance studio. The center supports the college's theatre and dance programs during the academic year, and houses the Williamstown Theatre Festival in the summer.





#### CITATION

##### **Daniel Arts Center**

Simon's Rock College of Bard  
Great Barrington, Massachusetts

#### **Architect:**

##### **Ann Beha Architects**

Boston  
[www.annbeha.com](http://www.annbeha.com)

#### **Project team:**

Robert Miklos FAIA (principal); Ann Beha FAIA (principal); Geoffrey Pingree AIA (project manager); Zachary Hinchliffe, Assoc. AIA (project architect); Tom Kahmann; Patrick Tam; Mark Oldham

#### **Construction manager:**

Mullaney Corporation

#### **Consultants:**

Fischer Dachs Associates (theatre); Acentech (acoustics); Reed Hilderbrand Associates (landscape); LeMessurier Consultants (structural); TMP Consulting Engineering (mechanical/electrical/plumbing/fire protection); White Engineers (civil); OccuHealth Inc. (occupational health and safety)

#### **Photographer:**

Peter Vanderwarker

This new 50,000-square-foot performing/visual arts center includes two theatres as well as rehearsal space, dance studio, offices, classrooms, visual arts studios, and various other support spaces. The architecture responds to the site's agrarian setting, and the school's ambitions for teaching and performance.



#### CITATION

##### **Unified Science Center**

Swarthmore College  
Swarthmore, Pennsylvania

#### **Architects:**

##### **Einhorn Yaffee Prescott**

Boston  
[www.eypae.com](http://www.eypae.com)

#### **Helfand Architecture**

New York City  
[www.helfandarch.com](http://www.helfandarch.com)

#### **Project team:**

**Einhorn Yaffee Prescott:** Cahal Stephens AIA, FRIAI (principal-in-charge); Kip Ellis (project manager); Lila Khalvati AIA (project architect); Yelena Lembersky AIA; Jay Hallinan AIA; Nikolas Dando Haenisch AIA; Mary Killough IIDA; Michele Webb; Ralph Gifford PE; Andy Hebert PE; Kieran Guinan; Jim Boyle

**Helfand Architecture:** Margaret Helfand FAIA (design principal); John Tinmouth, Jennifer Tulley Stevenson (project architects); Tom Chang; Elisa Testa

#### **Construction manager:**

Skanska Mid-Atlantic

#### **Consultants:**

R.W. Sullivan (plumbing/fire protection); Christakis VanOcker Morrison (structural); Gladnick Wright Salmeda (civil); M.L. Baird & Co. (landscape); NASCO Construction Services (cost estimating); Cavanaugh Tocci Associates (acoustics); FutureSys Design (audio-visual); Renfro Design Group (lighting)

#### **Photographer:**

Jeff Goldberg/Esto

The Swarthmore campus is enhanced by a 68,000-square-foot renovation and 80,000-square-foot addition that creates an improved environment for the study of the sciences. This facility contains teaching and research laboratories, classrooms, and informal interaction spaces. The building is LEED-certified and celebrates Swarthmore's commitment to the environment and its arboretum.



#### CITATION

**Dreyfus Chemistry Laboratories**  
Massachusetts Institute of Technology  
Cambridge, Massachusetts

#### Architect:

**Goody Clancy**  
Boston  
[www.goodyclancy.com](http://www.goodyclancy.com)

#### Contractor:

Linbeck/Kennedy & Rossi

#### Consultants:

Ocmulgee Associates (structural);  
Cosentini Associates (mechanical/  
electrical/plumbing); Harold R. Cutler PE  
(code); Falk Associates (specifications);  
Berg/Howland Associates (lighting);  
Cavanaugh Tocci Associates (audio-

visual/acoustics); Rowan, William, Davies  
& Irwin (air-flow modeling); Construction  
Cost Systems (cost estimating)

#### Photographer:

Peter Vanderwarker

This remarkably complex project was initially driven by the need to replace the aging mechanical systems in this chemistry laboratory, designed by I.M. Pei in 1970. The comprehensive, multi-phase renovation, completed while the building was occupied, radically transformed the interior from a dark, cellular space to a bright, open, flexible research environment with state-of-the-art lab services.



#### CITATION

**College of Computer and Information  
Science and Residence Hall**  
Northeastern University  
Boston

#### Architect:

**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

#### Project team:

William L. Rawn III FAIA (principal for design); Clifford V. Gayley AIA (associate principal for design); Samuel M. Lasky AIA (project architect); Mark L. Warner AIA (project manager); Matthew Stymiest; Victor Liu; Euseok Jeong AIA; David Grissino, Assoc. AIA; Keith Schwarting; Saipriya Rao; Bruce Danzer AIA

#### Contractor:

Turner Construction Company

#### Consultants:

LeMessurier Consultants (structural);  
Cosentini Associates (mechanical/  
electrical/plumbing); Haley & Aldrich  
(geotechnical); Ripman Lighting Consultants  
(lighting); Pressley Associates (landscape)

#### Photographer:

Alan Karchmer



Located across from the Boston Museum of Fine Arts, this 18-story tower announces Northeastern University's presence along Huntington Avenue and on the city's skyline. This mixed-use building features the 66,000-square-foot College of Computer and Information Science on the first four floors and contains residential apartments on the floors above.





**CITATION**

**Shaw Center for the Arts**  
Baton Rouge, Louisiana

**Design architect:**

**Schwartz/Silver Architects**  
Boston  
[www.schwartzsilver.com](http://www.schwartzsilver.com)

**Project team:**

Warren R. Schwartz FAIA (design principal);  
Christopher B. Ingersoll AIA (principal-in-charge); Philip Chen AIA (project architect);  
Richard Lee; Peter Kleiner AIA

**Executive architect:**

**Eskew + Dumez + Ripple**

**Associate architect:**

**Jerry M. Campbell Associates**

**Contractor:**

The Lemoine Company

**Consultants:**

McKee & Deville (structural); M&E Consulting (mechanical/electrical/plumbing); Hargreaves Associates (landscape); Brandston Partnership (lighting); Acentech (acoustics); Theatre Projects Consultants (theatre)

**Photographer:**

The Arkansas Office, Inc./Timothy Hursley

The Shaw Center in Baton Rouge combines the LSU Museum of Art and studio art facilities, the Manship Theatres and rehearsal halls, private and LSU student galleries, restaurants and shops, all within a new glass-clad building and a renovated historic structure. It was a cooperative endeavor of Louisiana State University, city, state, and private funding.

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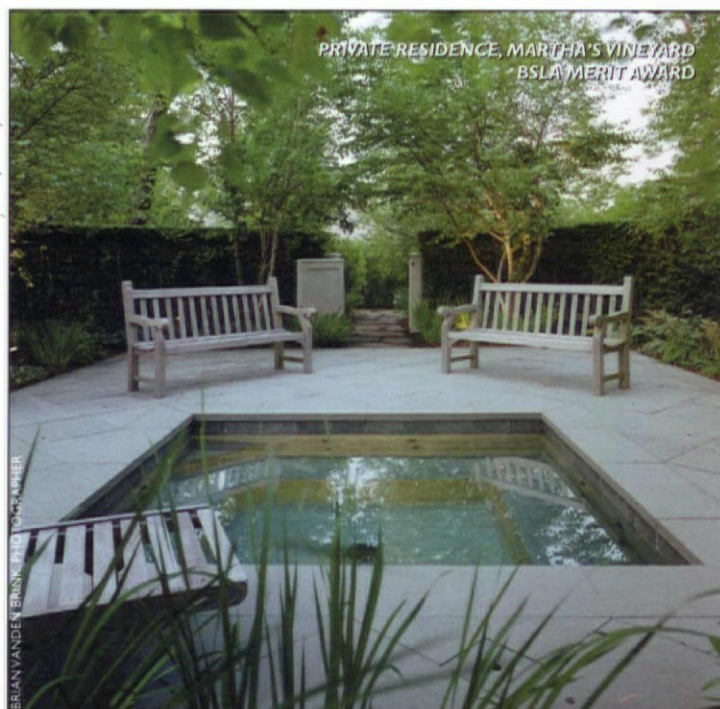
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# K-12 EDUCATIONAL FACILITIES DESIGN



## HONOR AWARDS

- 69 Arrowstreet**  
Artists for Humanity  
EpiCenter  
South Boston
- 70 Davis Brody Bond**  
Jackie Robinson School  
New Haven, Connecticut
- 71 Skidmore, Owings & Merrill**  
Burr Elementary School  
Fairfield, Connecticut
- 72 Skidmore, Owings & Merrill**  
Greenwich Academy  
Greenwich, Connecticut
- 73 Tappé Associates**  
Malcolm S. White  
Elementary School  
Woburn, Massachusetts
- 74 Weisz + Yoes**  
Bronx Charter School  
for the Arts  
The Bronx, New York

## CITATIONS

- 75 HMFH Architects**  
Visual and Performing  
Arts Center  
Beaver Country Day School  
Chestnut Hill,  
Massachusetts
- 75 HMFH Architects**  
Thompson Middle School  
Newport, Rhode Island
- 76 Murphy Burnham &  
Buttrick Architects**  
School of the Holy Child  
Library and Classroom  
Addition  
Rye, New York
- 76 Murphy Burnham &  
Buttrick Architects**  
St. Hilda's & St. Hugh's  
School Renovation  
New York City
- 77 Newport Collaborative  
Architects**  
East Bay Community  
Action Program Early  
Learning Center  
Newport, Rhode Island

## JURY: JURY COMMENTS:

**David Finney AIA**  
Design Partnership of Cambridge  
Charlestown, Massachusetts

**Beth Greenberg AIA**  
Dattner Architects  
New York City

**Michael Haverland AIA**  
Michael Haverland Architects  
New York City

**Jim LaPosta Jr. AIA**  
Jeter Cook + Jepson  
Hartford, Connecticut

**Michael Rosenfeld AIA**  
The Office of Michael Rosenfeld  
West Acton, Massachusetts

While we found a large percentage of the work submitted to be both interesting and competently designed, we were surprised to note how many submissions failed to provide adequate written and visual information on context. For example, many portfolios lacked the required site plans, north arrows, or other diagrams or related information that might have helped explain the logic that informed the design. In these cases, it was often difficult to determine if the design emerged from the site conditions or the program or was simply the result of arbitrary design decisions. Equally challenging was the frequent absence of written information on the client's educational philosophy or learning approach, which presumably helped shape the design of learning and meeting spaces.

With a roughly equal number of private and public facilities to examine, we noticed that clients and designers seemed to attend more closely to contextual or "campus" issues in the private school facilities. Attention to detail seemed more pronounced in private schools as well. Our belief is that we are all seeking a contemporary style for large public schools. That we are in the midst of this search for a style may also explain in part the frequent disconnect between words and images in many of the portfolios we received this year. It was often difficult to find in the visual images any manifestation of the assertions or claims made in the narrative.

In the end, we identified superior design as design that is authentic, elegantly crafted, often innovative, and is an honest, thoughtful response to the program, to the site, and to the needs of the users. We believe that the 11 projects we have chosen to honor this year respond to — and often go beyond — these criteria. We believe it is important to note that our profession's increasingly thoughtful attention to sustainable-design issues — obviously critical in school design as in all other projects — is reflected in most of the submissions that we examined; that is very encouraging.

**Editor's note:** This awards program is co-sponsored by the AIA New York Chapter. The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).





## **HONOR AWARD**

### **Artists for Humanity EpiCenter**

South Boston

#### **Client:**

Artists for Humanity

#### **Architect:**

##### **Arrowstreet**

Somerville, Massachusetts

[www.arrowstreet.com](http://www.arrowstreet.com)

#### **Project team:**

James Batchelor AIA; Patricia

Cornelison AIA; Anthony Iacovino AIA

#### **Contractor:**

T.R. White Company

#### **Consultants:**

Building Science Engineering (sustainability); Rene Mugnier Associates (structural); Zade Company (mechanical/electrical); Nick Rodrigues (sculpture)

#### **Photographer:**

Richard Mandelkorn

The Artists for Humanity EpiCenter is home to an innovative art and entrepreneurship program serving at-risk urban high-school students. Sustainability, on a tight budget, was critical to the client's program. The design features unusual applications for inexpensive industrial materials, while keeping the volume and massing as simple as possible.



**HONOR AWARD**

**Jackie Robinson School**

New Haven, Connecticut

**Client:**

New Haven, Connecticut,  
Public Schools

**Architect:**

**Davis Brody Bond**

New York City  
[www.davisbrody.com](http://www.davisbrody.com)

**Project team:**

Christopher K. Grabé AIA, J. Max Bond, Jr. FAIA (partners); Jennifer Marsh AIA (project architect); Sanjive Vaidya AIA; John Prospero; Peter Doncaster AIA; Mayine Yu AIA; Glenn O'Neil; Kyung Ahn; Renata Gomes AIA; Sae Won Oh; Karla Fernandes; Raphael Niogret; Bruce Dole

**Construction managers:**

C & R Development Co.; Konover

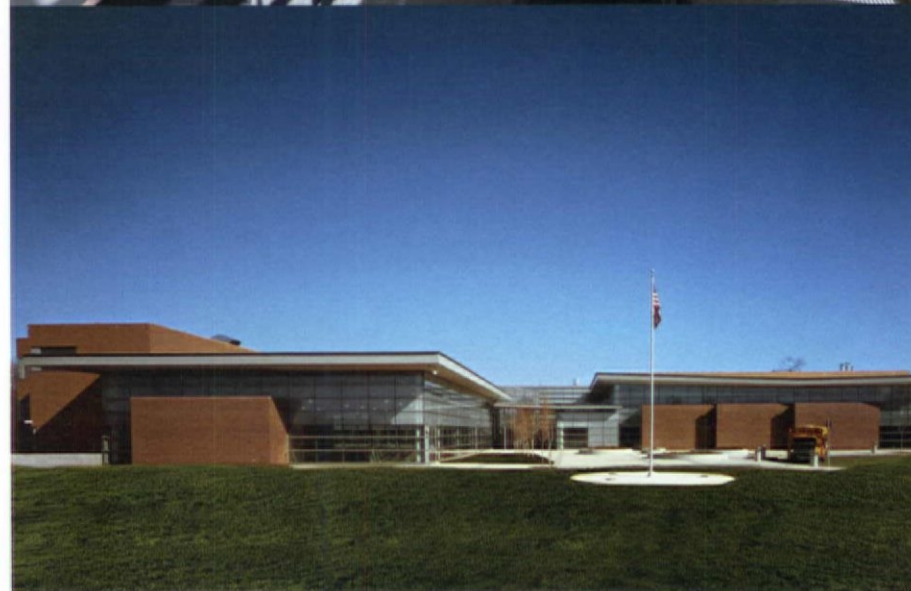
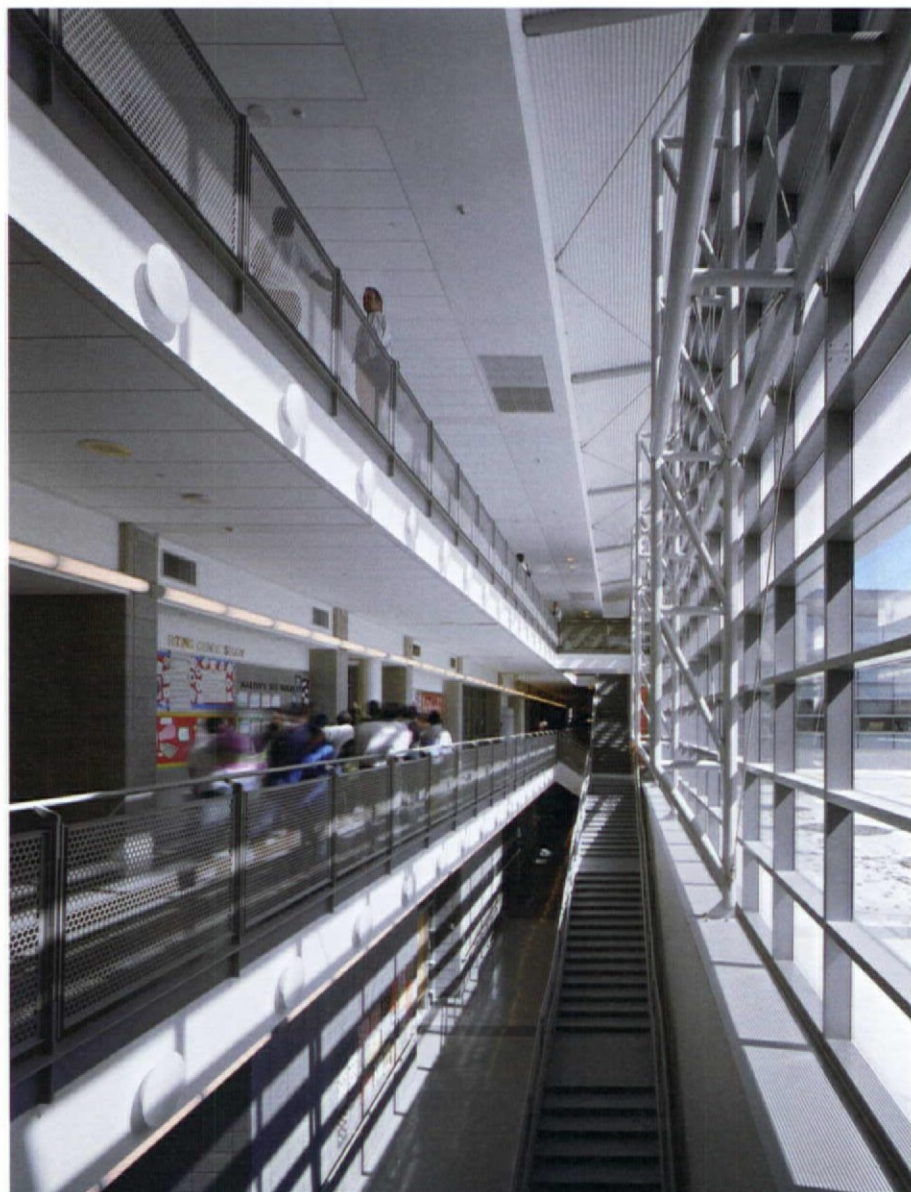
**Consultants:**

URS Corporation (mechanical/electrical/plumbing/structural/fire protection/telecommunications); Joseph Simeone Architect (code/specifications); Cardinal Engineering Assoc. (civil); Ameche Architects (landscape); Shen Milsom & Wilke (audio-visual/acoustics)

**Photographer:**

Elliott Kaufman

With an emphasis on natural light and outdoor vistas, the school is organized around a central courtyard and a three-story atrium, providing clarity of orientation and opportunity for student interaction. Nestling the building into the side of the site allowed a reclaimed park to be shared with the community.







#### **HONOR AWARD**

#### **Burr Elementary School**

Fairfield, Connecticut

#### **Client:**

Town of Fairfield, Connecticut

#### **Architect:**

**Skidmore, Owings & Merrill**

New York City

[www.som.com](http://www.som.com)

#### **Project team:**

Roger Duffy (design partner); Anthony Vacchione (managing partner); Christopher McCready (project manager); Walter Smith (project architect); Scott Duncan (senior designer)

#### **Construction manager:**

Turner Construction Company

#### **Consultants:**

DiBlasi Associates (structural); Altieri Sebor Wieber (mechanical/electrical/plumbing); The Huntington Company (civil); Brown Sardina (landscape); Environmental Land Solutions (environmental); HRP Associates (survey); Leggette, Brashears & Graham (hydrology); Allan Davis Associates (traffic); Bruce J. Spiewak AIA (code); Food Service Facilities International (kitchen); Unadilla Laminated Products (wood laminating); Suntech of Connecticut (window glazing)



#### **Photographers:**

Aerial Photos NJ (top);

Robert Polidori (bottom)

The plan at the new Burr Elementary School features bean-shaped courtyards that preserve trees on the wooded site, bringing light, air, and intrigue into the learning experience.





**HONOR AWARD**

**Greenwich Academy**

Greenwich, Connecticut

**Client:**

Greenwich Academy

**Architect:**

**Skidmore, Owings & Merrill**

New York City

[www.som.com](http://www.som.com)

**Project team:**

Roger Duffy (design partner); Walter Patrick Smith (associate partner); Scott Kirkham (senior designer); Marie-Christine Bellon Manzi; Nayyareen Chapra; Thibaut DeGryse; Jon-Mark Capps; Jennifer Gannon; Eric Richie; Joon-Sung Choi; Javier Haddad

**Consultants:**

Atkinson Koven Feinberg Engineers (mechanical/electrical/plumbing); DiBlasi Associates (structural); Redniss & Mead (civil); Haley & Aldrich (geotechnical); Brown Sardina (landscape); Fogarty Cohen Selby & Nemiroff (land-use attorney)

**Photographers:**

Florian Holzherr; Robert Polidori (top)

This new upper school merges with the landscape, making the most of surrounding views and daylight, creating a unified campus. The resultant academic village gives students the opportunity to learn, discover, and appreciate light, art, architecture, and their natural surroundings in new and comprehensive ways.





#### **HONOR AWARD**

#### **Malcolm S. White Elementary School**

Woburn, Massachusetts

#### **Client:**

City of Woburn, Massachusetts

#### **Architect:**

#### **Tappé Associates**

Boston

[www.tappe.com](http://www.tappe.com)

#### **Project Team:**

Brooke S. Trivas, Assoc. AIA (principal-in-charge)

#### **Contractor:**

Jackson Construction

#### **Owner's representative:**

Municipal Building Consultants

#### **Consultants:**

Garcia Galuska DeSousa (mechanical/electrical/plumbing); LeMessurier Consultants (structural); Geller/DeVellis (landscape/civil)

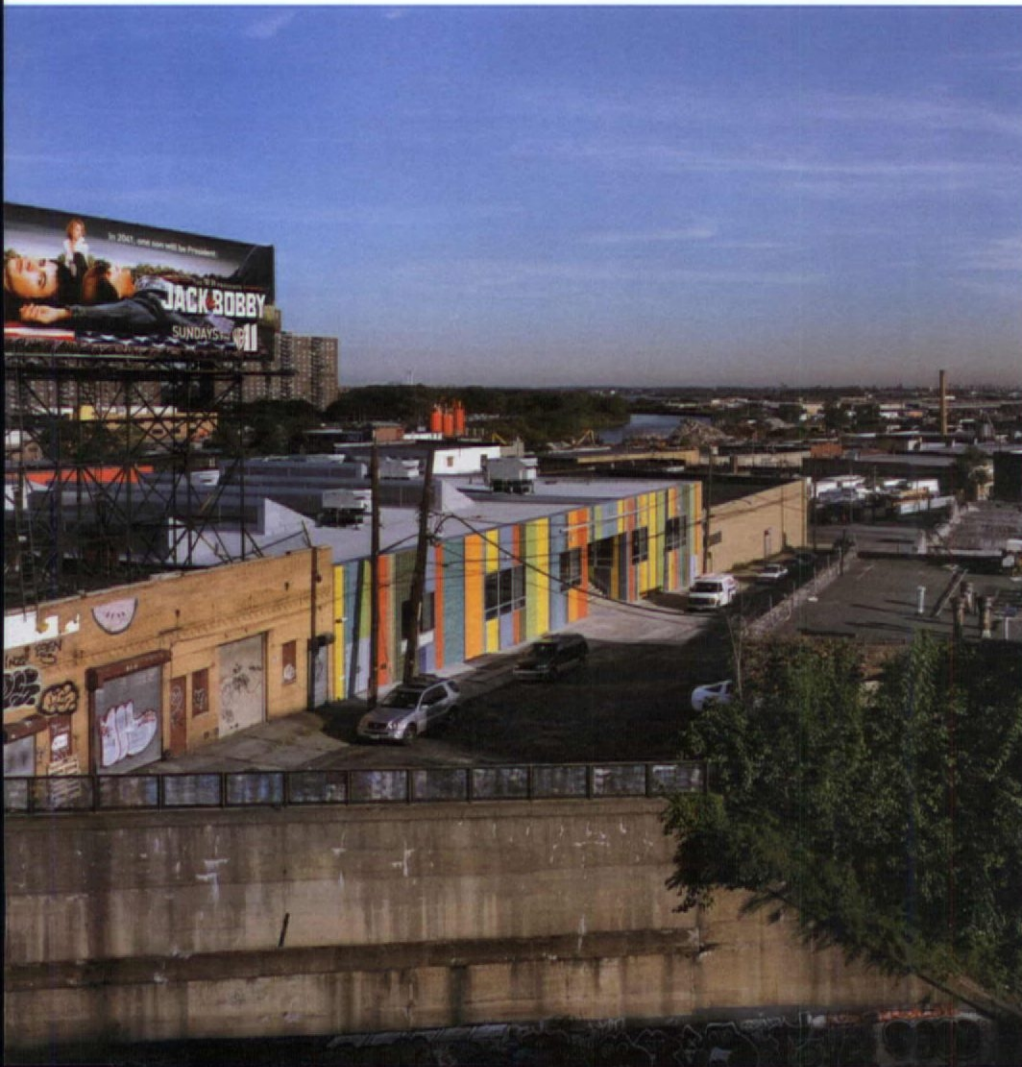
#### **Photographer:**

Greg Premru

The design of this new 67,000-square-foot elementary school was focused on the child. It caters to teachers and students, offering options for tailoring the learning experience. The plan blurs boundaries between traditional teaching spaces and paths of travel, and defines spaces using light, color, and materials, which energize, calm, and inspire.







**HONOR AWARD**

**Bronx Charter School for the Arts**

The Bronx, New York

**Client:**

Bronx Foundation for Education and the Arts

**Architect:**

**Weisz + Yoes**

New York City

[www.wystudio.com](http://www.wystudio.com)

**Project team:**

Claire Weisz (principal-in-charge); Mark Yoes (project architect); Jasmit Rangr (project manager); David Fung

**Contractor:**

Kel-Mar Interiors

**Client representative:**

Civic Builders

**Consultants:**

Buro Happold Consulting Engineers (structural/mechanical); Jim Conti Lighting Design (lighting); Adam Lubinsky (community engagement)

**Photographer:**

Albert Vecerka/Esto



The architecture of this elementary school reflects its founding principle that arts education is critical to human development and learning. The restricted budget and previous factory use required a simple but innovative design approach toward a healthier learning environment; the community-driven process supported the design of a unique, light-filled space.





#### **CITATION**

**Visual and Performing Arts Center**  
**Beaver Country Day School**  
 Chestnut Hill, Massachusetts

#### **Client:**

Beaver Country Day School

#### **Architect:**

**HMFH Architects**  
 Cambridge, Massachusetts  
[www.hmfh.com](http://www.hmfh.com)

#### **Project team:**

George R. Metzger AIA (principal-in-charge); Mario J. Torroella AIA (design director); Pip Lewis AIA (project manager); Deborah Collins AIA (project architect); Arthur Duffy AIA

#### **Construction manager:**

Erland Construction Company

#### **Consultants:**

Foley & Buhl Engineering (structural); TMP Consulting Engineers (mechanical/electrical/plumbing); Carol R. Johnson Associates (landscape)

#### **Photographer:**

Wayne Soverns, Jr.

By integrating visual and performing arts in an innovative design, this new building reflects the school's commitment to a rapidly growing arts curriculum. To minimize its footprint on the small campus, the three-story building occupies a steep slope spanned by an entrance bridge that provides barrier-free access to all.

#### **CITATION**

**Thompson Middle School**  
 Newport, Rhode Island

#### **Client:**

Newport, Rhode Island, Public Schools

#### **Architect:**

**HMFH Architects**  
 Cambridge, Massachusetts  
[www.hmfh.com](http://www.hmfh.com)

#### **Project team:**

Laura A. Wernick AIA (principal-in-charge); Mario J. Torroella AIA (design director); Maria Mulligan AIA (project architect); Andrew London AIA (job captain)

#### **Contractor:**

A.F. Lusi Construction

#### **Consultants:**

Foley & Buhl Engineering (structural); TMP Consulting Engineers (mechanical/electrical/plumbing); Carol R. Johnson Associates (landscape)



#### **Photographer:**

Wayne Soverns, Jr.

Honoring the client's desire to remain downtown where the school could better serve its students, the architect preserved and incorporated the oldest of the original four-building complex in a new 720-student middle school. With its front door and public spaces facing Broadway, Thompson remains a vital piece of Newport's downtown.



**CITATION**

**School of the Holy Child Library  
and Classroom Addition**

Rye, New York

**Client:**

School of the Holy Child

**Architect:**

**Murphy Burnham & Buttrick Architects**

New York City

[www.mbbarch.com](http://www.mbbarch.com)

**Contractor:**

The Whiting-Turner Contracting Company

**Consultants:**

Robert Silman Associates (structural);  
John Meyer Consulting (civil); Landmark  
Facilities Group (mechanical); Tillett  
Lighting Design (lighting)

**Photographers:**

Peter Aaron/Esto (bottom);

Murphy, Burnham & Buttrick (top)

This project for School of the Holy Child, an all-girls Catholic middle and high school, comprises a 20,000-square-foot addition, which serves as the new entry, new library, and the heart of the institution. Additionally, the project includes new classrooms, administrative offices, and meeting spaces.



**CITATION**

**St. Hilda's & St. Hugh's School  
Renovation**

New York City

**Client:**

St. Hilda's & St. Hugh's School

**Architect:**

**Murphy Burnham & Buttrick Architects**

New York City

[www.mbbarch.com](http://www.mbbarch.com)

**Contractor:**

Home Interiors Inc.

**Consultants:**

Hage Engineering (structural); Landmark  
Facilities Group (mechanical); Melanie  
Freundlich Lighting Design (lighting)

**Photographer:**

Peter Aaron/Esto

This independent day school required a master plan and complete transformation to better serve its mission. The first phase entailed the creation of a new library, and subsequent phases have included the redesign of the entrance, music room, play-deck, locker areas, art rooms, and a rooftop addition.





#### CITATION

##### East Bay Community Action Program

##### Early Learning Center

(formerly New Visions Head Start)

Newport, Rhode Island

#### Client:

Church Community Housing Corporation

#### Architect:

##### Newport Collaborative Architects

Newport, Rhode Island

www.ncarchitects.com

#### Project team:

Glenn R. Gardiner AIA (principal architect); Mike DeMatteo (project manager);

Melissa Duby AIA

#### Contractor:

Pascack Building Company

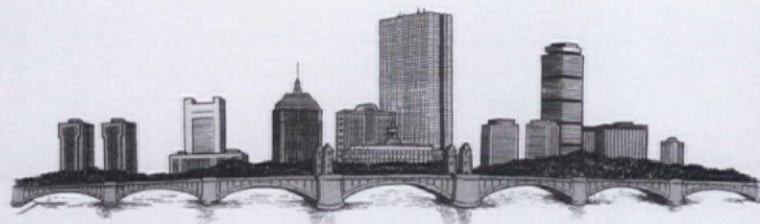
#### Consultants:

R.K. Baker and Associates (mechanical); Odeh Engineers (structural); Fuss & O'Neill (civil); R.W. McClanaghan PE (electrical)

#### Photographer:

Aaron Usher III

This colorful and whimsical preschool building is constructed of corrugated metal and concrete block. The design is meant to create a stimulating environment for children using interesting shapes and colors in light-filled spaces. Playful "hop-sotch" floor patterns in the gym and corridors contribute to the sense of fun.



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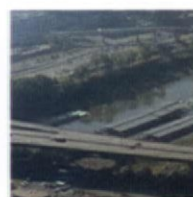
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# URBAN DESIGN AWARDS



## WILLO VON MOLTKE AWARDS FOR URBAN DESIGN

### 79 CBT/Childs Bertman

**Tseckares**  
Greenberg Consultants  
North Point  
Boston, Cambridge, and  
Somerville, Massachusetts

### 80 Koetter Kim & Associates

Toronto East Bayfront Plan  
Toronto

## SPECIAL CITATIONS

### 81 Physical Plan

Chan Krieger & Associates  
Anacostia Waterfront  
Initiative Framework Plan  
Washington, DC

### 82 A Bold and Integrative Concept

Cooper Robertson &  
Partners  
Memphis Riverfront  
Development Master Plan  
Memphis, Tennessee

### 83 Urban Element

Rogers Marvel Architects  
Financial District  
Streetscape and Security  
New York City

## JURY:

**Maxine Griffith AICP**  
City Planning Commission  
Philadelphia

**Alfreda Radzicki AIA**  
Gruzen Samton  
New York City

**David Spillane AICP**  
Goody Clancy  
Boston

**Jeanne Van Orman AICP**  
Places  
Arlington Heights,  
Massachusetts

## JURY COMMENTS:

The predominant — and probably not surprising — impression we received from this body of work is that current investments in urban design are focused nationally on waterfronts, as urban leaders try to determine how best to reconnect cities to our post-industrial waterfronts. The submissions included not only urban design proposals but also portfolios reflecting a bold concept, or an exceptional physical element in an urban setting, or well done plans that, while containing urban-design elements, did not constitute urban design proposals. As we reviewed all of these portfolios, we tried to come to consensus on what good urban design is. One juror recalled a teacher who defined urban design as “the place where architecture kisses planning.” Others of us noted that urban design should convey what it feels like to be in a specific place. While a single building can contribute to good urban design, it is the relationship of buildings to each other, to open space, and to paths of movement that create a pleasing urban ensemble. We all agreed that a good urban design proposal should reflect a shared vision that can be implemented.

With these rough definitions in mind, we have elected to recognize two submissions with the Willo von Moltke Award for Urban Design, which is the designation of the honor awards in this program. Willo von Moltke, as many will recall, was the inspirational urban designer/educator who taught for many years at the Harvard Graduate School of Design. We have also identified three projects for special recognition.

**Editor's note:** This awards program is co-sponsored by the AIA New York Chapter. The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).





**WILLO VON MOLTKE AWARD  
FOR URBAN DESIGN**

**North Point**

Boston, Cambridge, and Somerville,  
Massachusetts

**Developer/development manager:**

Spaulding & Slye Colliers  
Guilford Transportation Industries

**Master planners:**

**Greenberg Consultants**

Toronto  
[www.greenbergconsultants.com](http://www.greenbergconsultants.com)

**CBT/Childs Bertman Tseckares**

Boston  
[www.cbtarchitects.com](http://www.cbtarchitects.com)

**Phase I team:**

CBT/Childs Bertman Tseckares  
(Parcel S residential building); Architects  
Alliance (Parcel T residential building);  
Andres Mignucci Arquitectos (marketing/  
exhibition pavilion); Michael Van  
Valkenburgh Associates (Central Park)

**Renderings:**

Spaulding & Slye Colliers

North Point is envisioned as a unique 21st-century neighborhood, transforming underutilized industrial land into a vibrant community with 2,700 residences, over 2.2 million square feet of commercial space, a 10-acre park, and retail space to support 24-hour activities of residents, workers, and visitors.



## URBAN DESIGN AWARDS

### WILLO VON MOLTKE AWARD FOR URBAN DESIGN

#### Toronto East Bayfront Plan

Toronto

#### Client:

Toronto Waterfront Revitalization  
Corporation

#### Architect:

**Koetter Kim & Associates**

Boston

[www.koetterkim.com](http://www.koetterkim.com)

#### Project team:

Susie Kim AIA; Fred Koetter FAIA; Giles  
Moore; Simon Bradbury; Gordon Grisinger

#### Consultants:

Phillips Farevaag Smallerberg (parks and  
public space); GHK International (urban  
planning and revitalization); Sustainable  
Edge (sustainable design); BA Group  
(transportation planning)

The Toronto Waterfront Plan revitalizes an underutilized downtown waterfront with sustainable mixed-use development that establishes a new public destination as well as a true urban neighborhood. The plan capitalizes on the last and best opportunity for Toronto's city center to establish a positive and meaningful relationship with its lake frontage.





## Anacostia Waterfront Initiative Framework Plan

**Client:**

**Architect/framework plan coordinator:**

**Chan Krieger & Associates**

Cambridge, Massachusetts

[www.chankrieger.com](http://www.chankrieger.com)

**Consultants:**

Hamilton, Rabinowitz & Alschuler (market and strategic planning advisor); Wallace Roberts & Todd (landscape planning); Beyer Blinder Belle (urban design); Ehrenkrantz Eckstut & Kuhn Architects (urban design); Simon Martin-Vegue Winkelstein & Morris (urban design); Greenberg Consultants (urban design); Gorove/Slade Associates (traffic planning); The Louis Berger Group (environmental engineering)

**Report credits:**

**Illustrator:**

McCann Illustrations

**Communications:**

Women Like Us; Capitol Hill Partners;  
Toni Thomas Associates; Group 360;  
Justice & Sustainability; Picador  
Multimedia; Roberson Design; Steven  
Garfinkel Associates; Pentagram Design,  
Inc.; Interface Multimedia

**Special Advisors:**

Nate Gross; Bing Thom; Linda Howard;  
Jonathan Barnett

This plan defined 10 design guidelines:  
accentuate the series of river basins; add  
variety to the water's edge; create continuity  
along the river corridor; supply perpendicular  
transportation corridors and river crossings;  
provide activity nodes/community centers;  
add substantial housing along the river;  
create destinations/special places;  
increase citywide assets; overcome  
highways; and reach the Potomac.







**SPECIAL CITATION FOR  
A BOLD AND INTEGRATIVE CONCEPT  
Memphis Riverfront Development  
Master Plan**

Memphis, Tennessee

**Client:**

Riverfront Development Corporation

**Architect:**

**Cooper Robertson & Partners**

New York City

[www.cooperrobertson.com](http://www.cooperrobertson.com)

**Project team:**

Brian Shea AIA; Randall Morton AIA

**Consultants:**

Civitas, Inc. (landscape); Self-Tucker Architects (local architect); Hamilton Rabinowitz & Alschuler (economic consultant); Tetra Tech (engineering consultant); Glatting Jackson Kercher Anglin Lopez Rinehart (traffic consultant)



**Images:**

Randall Morton AIA/Cooper, Robertson & Partners (photographs); Michael McCann (watercolor renderings)

The future story of Memphis begins with the Mississippi River. The Riverfront Master Plan endeavors to reunite the city and the river with an active downtown waterfront. The river's annual rise and fall of 50 feet provide the setting for a dramatic harbor, Memphis's new "front door."





**SPECIAL CITATION FOR  
AN URBAN ELEMENT  
Financial District Streetscape  
and Security**  
New York City

**Client:**

New York City Department of City Planning  
The New York City Economic  
Development Corporation  
The Lower Manhattan Development  
Corporation

**Architect:**

**Rogers Marvel Architects**  
New York City  
[www.rogersmarvel.com](http://www.rogersmarvel.com)

**Contractor:**

Bovis Lend Lease

**Consultants:**

Quennell Rothschild & Partners  
(landscape); Weidinger Associates  
(structural); Ducibella Venter & Santore  
(security); Philip Habib & Associates  
(traffic); Vollmer Associates (civil)

**Images:**

Rogers Marvel Architects

The New York Financial District Street-  
scape and Security project balances the  
issues and contradictions of enabling  
vibrant public space while installing  
increased security. The comprehensive  
urban design plan produces a new security  
architecture by artfully knitting the security  
operations with the cultural and historic  
landmarks of the Financial District.





# SUSTAINABLE DESIGN AWARDS



## AWARDS

- 85 Arrowstreet**  
Artists for Humanity  
EpiCenter  
South Boston
- 86 Perkins Eastman**  
Felician Sisters Convent  
and Sacred Heart High  
School  
Coraopolis, Pennsylvania

## CITATIONS

- 87 Einhorn Yaffee Prescott  
with Helfand Architecture**  
Unified Science Center  
Swarthmore College  
Swarthmore, Pennsylvania
- 87 Gund Partnership**  
National Association of  
Realtors Headquarters  
Washington, DC
- 88 Perry Dean Rogers I  
Partners Architects**  
60 Oxford Street  
Harvard University  
Cambridge, Massachusetts

## JURY: JURY COMMENTS:

**Dan Arons AIA**  
Architerra  
Boston  
(co-chair, BSA Committee  
on the Environment)

**Hillary Brown AIA**  
New Civic Works  
New York City

**Lynne Deninger AIA**  
Sasaki Associates  
Watertown, Massachusetts

**Bruce Fowle FAIA**  
Fox & Fowle Architects  
New York City

**Kevin Settlemeyre**  
The Green Roundtable  
Cambridge, Massachusetts

Absent from many submissions this year was clearly articulated attention to site and water-use issues — site orientation, for example, was often unexplained. Even narrative and text on energy-efficiency issues was surprisingly sparse. However, it was evident that many of the basics of sustainability were addressed by most submitters. Nevertheless, too often many of us still seem to think of sustainable design as a checklist of steps we should take to call our projects “sustainable” — genuine intellectual integration of sustainability in our design thinking and practice still seems distant. We agree with previous juries in this program who have defined “sustainable design” as “integrated design,” that is, the investigation by the entire project team of all the issues that constitute design in the broadest sense. When aesthetic design is also sustainable design, as another jury has noted, then a fully integrated design result is evident. We all need to keep striving toward the reality that beautiful work is sustainable work.

We also noted the number of projects that pursued or are pursuing LEED certification. LEED is a useful tool in establishing a sustainable-design framework within a project process, providing metrics to quantify performance in certain categories, and enhancing the dialogue around sustainable issues in general. However, it seems clear that it is often easier to focus so much on LEED certification that attention to innovative design may be diminished. We must remember to tell the sustainable story behind the checklist and explain how a project actually reflects and incorporates a climate-responsive approach.

With all this in mind, we ultimately elected not to recognize any submission with what is typically referred to as the top-tier “honor award” — rather we have chosen to recognize six projects with awards and citations. We believe these six projects begin to suggest the possibilities of sustainable design as a driver of successful, beautiful design.

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

**Editor's note:** In addition to the projects listed here, the jury awarded a Citation to “Boarding School,” a project submitted by Pierre Tourre of Montpellier, France. Photographs and additional project credits were not available at press time.





#### **AWARD**

**Artists for Humanity EpiCenter**  
South Boston

#### **Client:**

Artists for Humanity

#### **Architect:**

**Arrowstreet**  
Somerville, Massachusetts  
[www.arrowstreet.com](http://www.arrowstreet.com)

#### **Project team:**

James Batchelor AIA; Patricia Cornelison AIA; Anthony Iacovina AIA

#### **Contractor:**

T.R. White Company

#### **Consultants:**

Building Science Engineering (sustainability); Rene Mugnier Associates (structural); Zade Company (mechanical/electrical); Nick Rodrigues (sculpture)

#### **Photographer:**

Richard Mandelkorn

The Artists for Humanity EpiCenter is home to an innovative art and entrepreneurship program serving at-risk urban high school students. Sustainability, on a tight budget, was critical to the client's program. The design features unusual applications for inexpensive industrial materials, while keeping the volume and massing as simple as possible.



## SUSTAINABLE DESIGN AWARDS

### AWARD

#### Felician Sisters Convent and Sacred Heart High School

Coraopolis, Pennsylvania

### Client:

Felician Sisters of Pennsylvania

### Architect:

#### Perkins Eastman

Pittsburgh

[www.perkinseastman.com](http://www.perkinseastman.com)

### Project team:

J. David Hoglund FAIA; Stefani Danes AIA; Laura Nettleton; Scott Fitzgerald; Laurie Butler NCIDQ; Arch Pelley AIA, AICP; Lisa Granger; Rita Edelman; Kris Kennedy; Matt Hansen; Sean Beasley; William Brocius; Dorothy Moyta; Vic Curti; Dana Ceraso; Lisa Doerfler; Joseph Nagy

### Contractor:

Sota Construction Services

### Consultants:

Clearview Project Services (materials reuse); Elwood S. Tower Corporation (mechanical/electrical/plumbing); The Gateway Engineers (civil); Rolf Sauer and Partners (landscape); The Kachele Group (structural); Food Facilities Corporation (food facility design)

### Photographer:

Denmarsh Photography

This project, which includes a 75-room assisted-living home and 330-student high school, provides a secure environment for the Sisters, a base for those in active ministry, a functional headquarters for administrators, an updated setting for students, and a LEED Gold model for reuse of materials and stewardship of natural resources.







#### **CITATION**

**Unified Science Center**  
Swarthmore College  
Swarthmore, Pennsylvania

#### **Architects:**

**Einhorn Yaffee Prescott**  
Boston  
[www.eypae.com](http://www.eypae.com)

#### **Helfand Architecture**

New York City  
[www.helfandarch.com](http://www.helfandarch.com)

#### **Project team:**

**Einhorn Yaffee Prescott:** Cahal Stephens AIA, FRIAI (principal-in-charge); Kip Ellis (project manager); Lila Khalvati AIA (project architect); Yelena Lembersky AIA; Jay Hallinan AIA; Nikolas Dando Haenisch AIA; Mary Killough IIDA; Michele Webb; Ralph Gifford PE; Andy Hebert PE; Kieran Guinan; Jim Boyle RCDD

**Helfand Architecture:** Margaret Helfand FAIA (design principal); John Tinmouth, Jennifer Tulley Stevenson (project architects); Tom Chang; Elisa Testa

#### **Construction manager:**

Skanska Mid-Atlantic

#### **Consultants:**

R.W. Sullivan (plumbing/fire protection); Christakis VanOcker Morrison (structural); Gladnick Wright Salmeda (civil); M.L. Baird & Co. (landscape); NASCO Construction Services (cost estimating); Cavanaugh Tocci Associates (acoustics); FutureSys Design (audio-visual); Renfro Design Group (lighting);

#### **Photographers:**

Jeff Goldberg/Esto;  
Einhorn Yaffee Prescott (top)

The Swarthmore campus is enhanced by a 68,000-square-foot renovation and 80,000-square-foot addition that creates an improved environment for the study of the sciences. This facility contains teaching and research laboratories, classrooms, and informal interaction spaces. The building is LEED-certified and celebrates Swarthmore's commitment to the environment and its arboretum.

#### **CITATION**

**National Association of Realtors Headquarters**  
Washington, DC

#### **Client:**

National Association of Realtors

#### **Design architect:**

**Gund Partnership**  
Cambridge, Massachusetts  
[www.gundpartnership.com](http://www.gundpartnership.com)

#### **Project team:**

Graham Gund FAIA; Eric Svahn AIA; Meng Howe Lim AIA; Matt Formicola, Assoc. AIA; Tom Maloney; Yun Lee; Michael Blutt

#### **Architect of record:**

**SMB Architects**

#### **Construction manager:**

CarrAmerica Development

#### **Developer:**

Lawrence N. Brandt

#### **Consultants:**

Fernandez & Associates (structural); E.K. Fox & Associates (mechanical/electrical/plumbing); Vanderweil Engineers (design engineer); CAS Engineering (civil/survey); Oehme van Sweden & Associates (landscape); Natural Logic (LEED); George Sexton Associates (lighting); Designsmith (graphics)

#### **Photographer:**

Alan Karchmer

This former brownfield site is the first new construction in the nation's capital to achieve silver LEED certification. An unusual triangular site, just three blocks from the US Capitol, and the client's mission, drove the sustainable solution. The curved high-performance coated glass reflects changing conditions of sun and clouds, summer and winter.





## SUSTAINABLE DESIGN AWARDS



### CITATION

**60 Oxford Street**  
Harvard University  
Cambridge, Massachusetts

### Client:

The President and Fellows of  
Harvard College  
Harvard Real Estate Services

### Architect:

**Perry Dean Rogers | Partners Architects**  
Boston  
[www.perrydean.com](http://www.perrydean.com)

### Construction manager:

Lee Kennedy Company

### Consultants:

Michael Van Valkenburgh (landscape);  
LeMessurier Consultants (structural);  
Einhorn Yaffee Prescott (mechanical/

electrical/plumbing); Rolf Jensen Associates  
(code); Bryant Associates (civil); Haley &  
Aldrich (geotechnical); Arup (façade);  
Kugler Tillotson (lighting); Kalin Associates  
(specifications); Campbell McCabe (hard-  
ware); Cavanaugh Tocci (acoustics); Gale  
Associates (waterproofing); Facility Dynamics  
(commissioning)

### Photographer:

Michael Moran

The project, which includes labs, classrooms, and offices, connects the institutional scale of Harvard's buildings to the residential scale of the Agassiz neighborhood. The interior provides a 100-foot-by-100-foot uninterrupted floor plan. The two-story corner pavilion, courtyard, and glass-enclosed building lobby present a finer scale to the community.



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Daniel Arts Center  
Simons Rock College of Bard  
Great Barrington, MA

Robert Miklos FAIA  
design principal  
while with Ann Beha Architects

photo by Peter Vanderwarker



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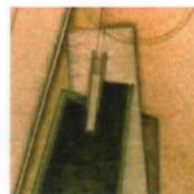


Elizabeth B. Hall Chapel at Concord Academy  
Architect: Shepley Bulfinch Richardson and Abbott  
Photography: DamianosPhotography.com

PERFORMANCE *with* INTEGRITY



# UNBUILT ARCHITECTURE AWARDS



## JURY:

**Henry Moss AIA**  
Bruner/Cott & Associates  
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School of Architecture  
Miami, Florida

**Juan Frano Violich AIA**  
Kennedy & Violich Architecture  
Boston

**Nick Winton AIA**  
Anmahian Winton Architects  
Cambridge, Massachusetts

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

## JURY COMMENTS:

This year we received 96 entries and six of these seemed to honor the spirit of this program most effectively. The most stimulating projects were the least narrow in their focus. They also exhibited an interdisciplinary quality in both conception and outcome, often taking pleasure in ambiguity and elusive imagery.

Submitted projects tend to fall in three general categories: competent real-world proposals in their more developed schematic-design phases; more polemical site-specific proposals (perhaps these were competition entries); and more visionary proposals that push at the social/cultural/technological boundaries of architecture itself. Projects in the latter category present a fertile and important territory for the future of design practices. However, many of the intellectually ambitious proposals from the third category, although fresh in their ideas, lack a rigorously defined goal and a convincing research methodology. This year's jurors invite future designers to recognize this important role of the unbuilt and explore ways to demonstrate that theoretical projects can make a significant contribution to current architectural practice.

Each year, the Unbuilt Architecture Award receives a number of strong images for unbuilt high-rise projects. This year's jurors commented on a common characteristic of proposals for high-rise buildings that is disappointing—the designers' lack of concern about how the buildings connect to their sites and cities at ground level. The tower remains the most romantic architectural invention of the 20th century. Height remains an unquestioned, privileged architectural attribute. Height alone may serve as an excuse for designers to limit the application of their passion to how tall forms are generated, how building skins can transcend materiality, how massing can go beyond the visual constraints of extruded forms and tapered polygons. Over time, this program's jurors—a different group of professionals every year—have noted the self-referential, mechanistic quality of unbuilt high-rise projects put forward by design teams in nationally significant firms. Some of these have been elegant objects.

Tall buildings continue to be important technologically, but their urban placement and street-level resolution is unaccountably ignored. The street impact of tall buildings is enormous and we invite future designers who submit tall buildings to this award program to respond to the neglected challenge of how they can fruitfully meet the ground.

## HONOR AWARDS

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Fabrication Workshop  
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**93 Johannes M.P. Knoops**  
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**94 Pique[ ] Architecture Collaborative**  
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**95 Kei Takeuchi**  
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Emergent Organizations: A Garden of Trees for Two Rivers Park  
Little Rock, Arkansas





#### **HONOR AWARD**

##### **Wurster Hall Fabrication Workshop**

College of Environmental Design  
University of California, Berkeley  
Berkeley, California

#### **Designer:**

##### **Anderson Anderson Architecture**

San Francisco  
[www.andersonanderson.com](http://www.andersonanderson.com)

This CAD-CAM fabrication shop and courtyard reflect the cellular functionality of the original building, with its didactically exposed systems. The addition follows the existing frame geometry, but employs translucent materials and CAD-CAM fabrication processes to produce a simple, rectilinear enclosure with a wire-taut, environmentally active structural skin.





**HONOR AWARD**

**Architecture as Contextual  
(Re) Interpretation: A Mixed-Use  
Cultural Center**

Old Havana, Cuba

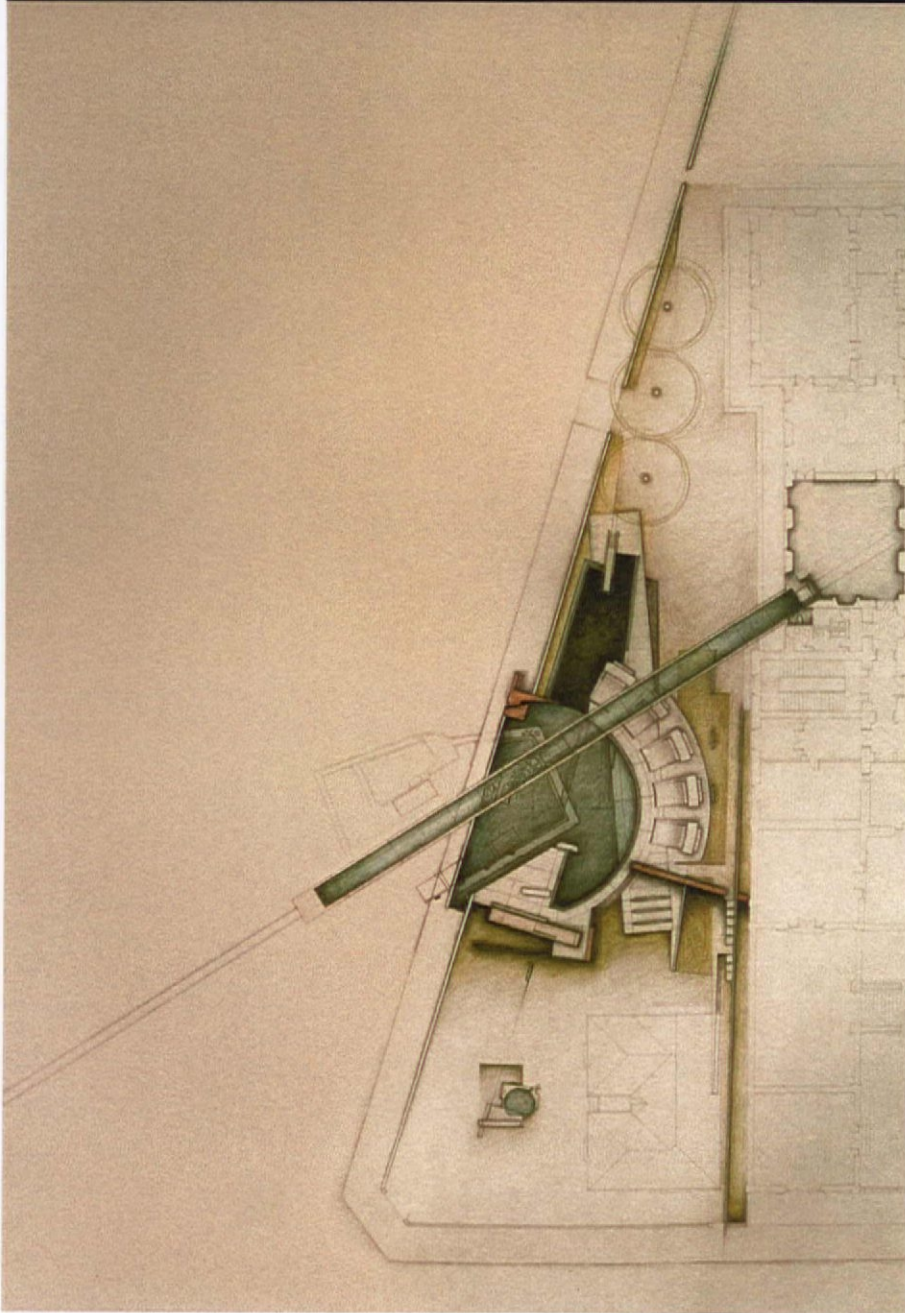
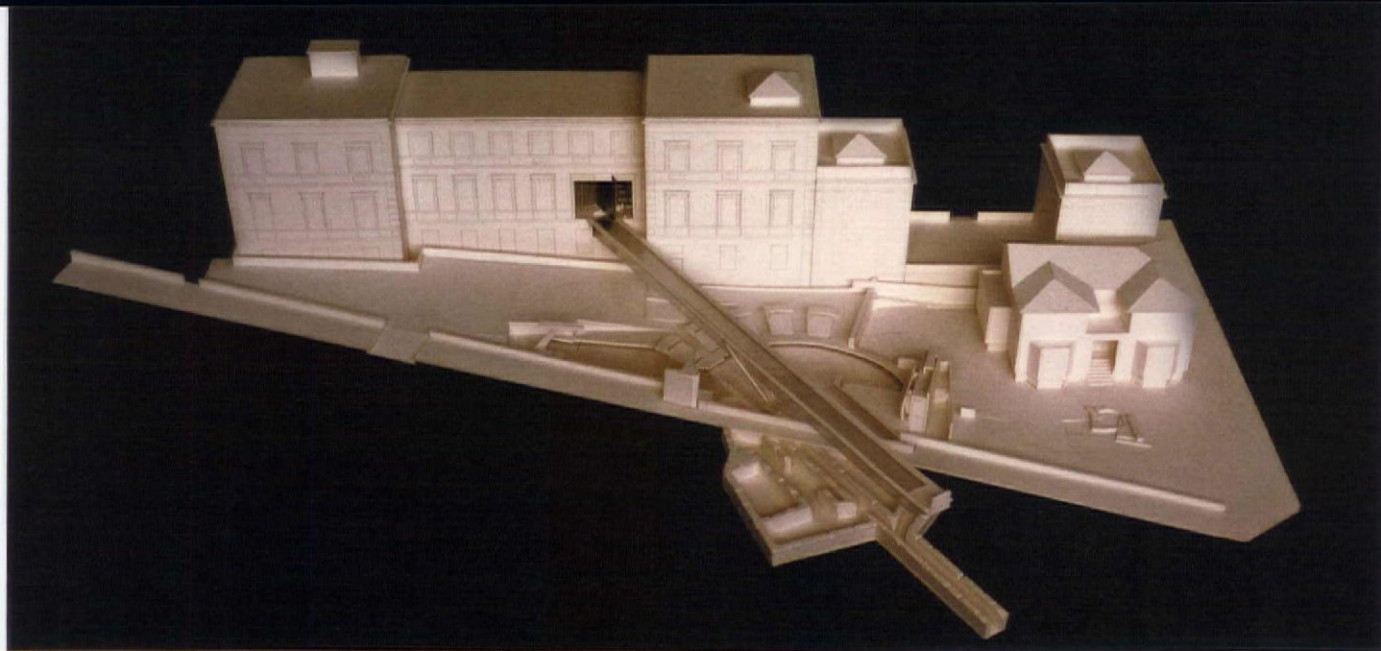
**Designer:**

**Gabriel Fuentes, Assoc. AIA**  
Miami, Florida

This project addresses contextual design in the city, particularly the design of contemporary architecture in historic places. The methodology includes exploration of social, cultural, and historical issues as critical aspects of the definition of "context." The architecture embodies synthesis between old and new ideas.







#### **HONOR AWARD**

##### **Unmasking Foundations in Pools of Pleasure**

Swimming, diving, and reflecting pools  
Trajan's Aqueduct and the American  
Academy  
Rome

#### **Designer:**

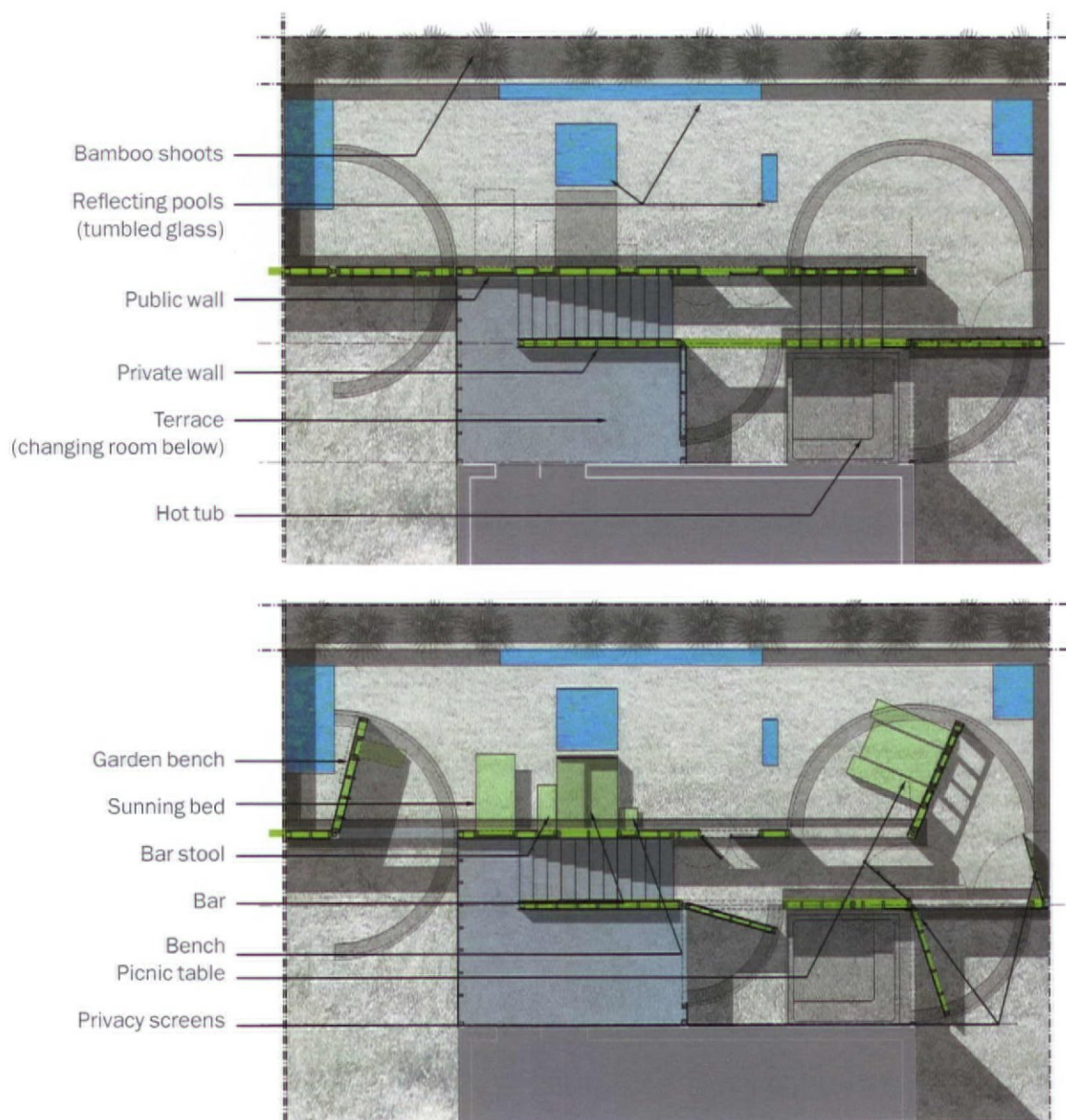
**Johannes M.P. Knoop**

New York City

[www.knoops.us](http://www.knoops.us)

Pushing the boundaries of preservation to expose more than ancient rubble, this "argument against historic preservation" is part of an ongoing series dedicated to the telling of memories, myths, and meanings. Past significance and present desires become unlikely bedmates as Trajan's Aqueduct is revealed in pools for the American Academy in Rome.





# **HONOR AWARD**

## **Vertical Patio**

Seattle, Washington

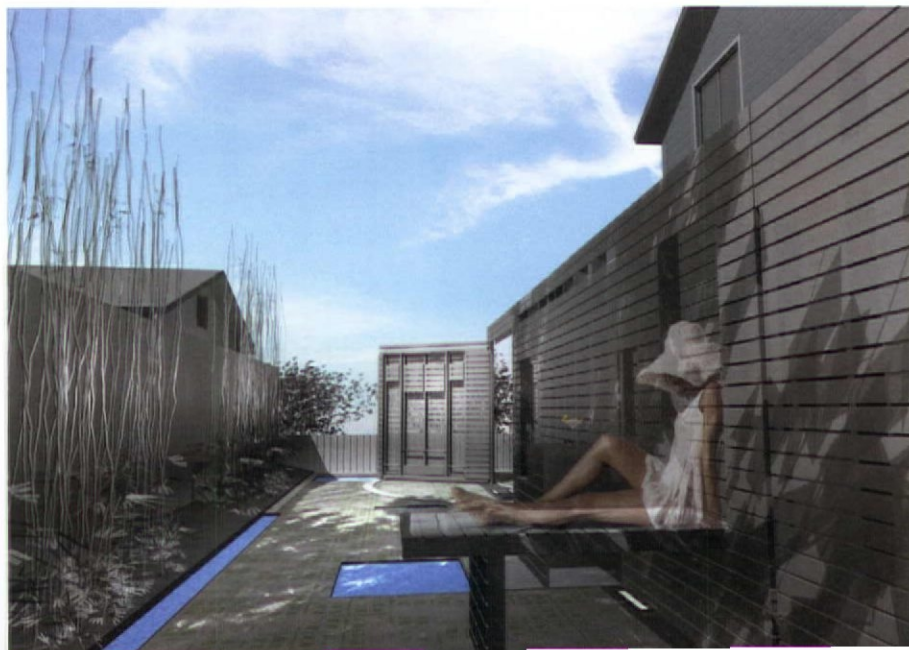
### **Designer:**

**Pique[ ] Architecture Collaborative**

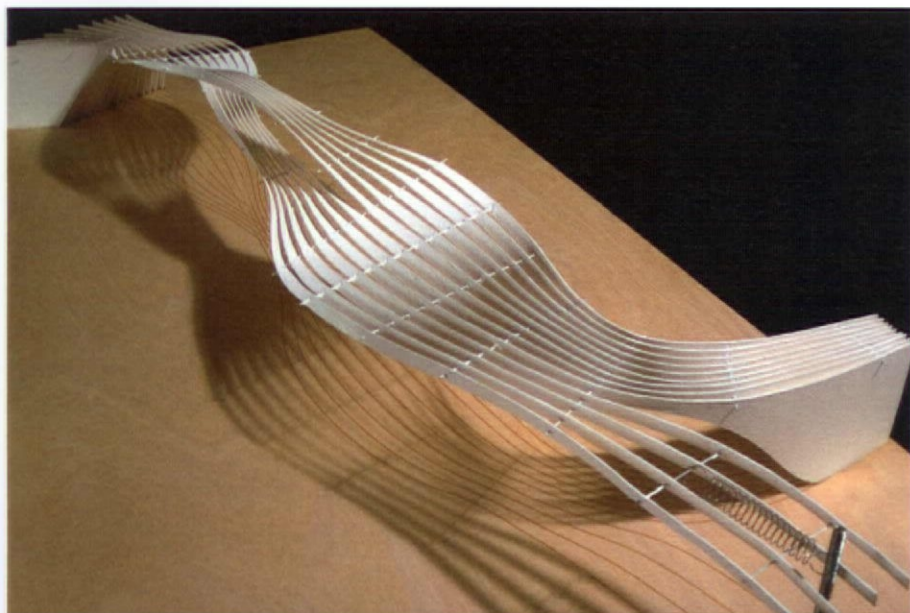
Seattle, Washington

[www.piquearchitecture.com](http://www.piquearchitecture.com)

This patio accommodates many activities in the backyard of a tight urban lot, while also maintaining as much open area as possible. The resulting design features two vertical walls with moveable components that create a wide array of situational configurations that provide both privacy and gathering spaces.



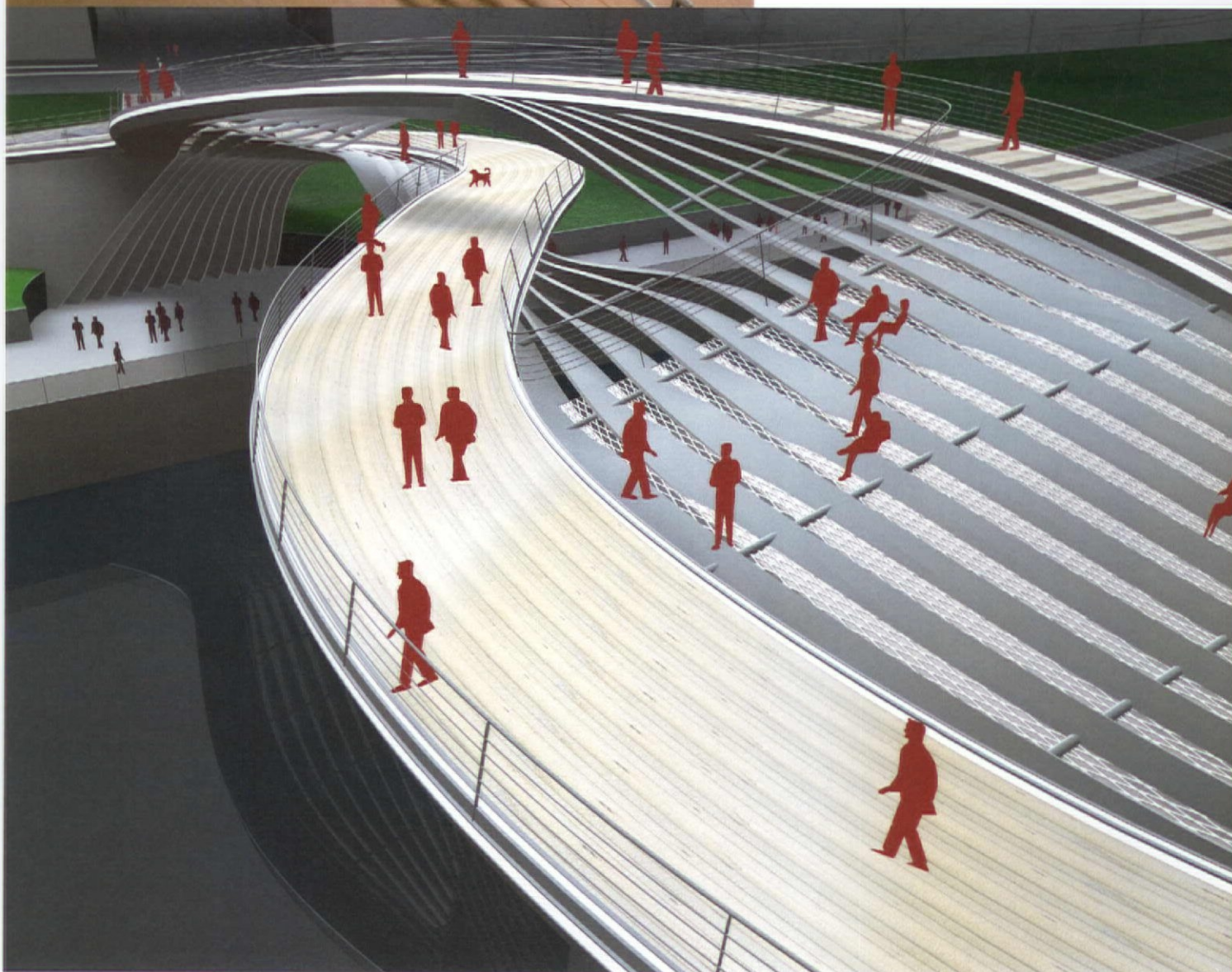




**HONOR AWARD**  
**Bilbao Footbridge**  
 Bilbao, Spain

**Designer:**  
**Kei Takeuchi**  
 Cambridge, Massachusetts

This project proposes a bridge that is a network of connectivity between humanism and technology. The idea is to subdivide the whole structure into steel stripes that offer unique experiences for pedestrians. The bridge joins versatile ideas and elements in a coherent entity.







**HONOR AWARD**

**Emergent Organizations: A Garden of Trees for Two Rivers Park**

Little Rock, Arkansas

**Designer:**

**University of Arkansas Community Design Center**

**Project team:**

Jeff Shannon AIA; Steve Luoni, Assoc. AIA; Aaron Gabriel, Assoc. AIA; John McWilliams; Anna Wilcox; Laura Chioldi; Laurie Fields; Pattie Erwin

The garden's planting design will highlight indigenous tree species, keeping in mind that most people — as the client observes — often "fail to see the trees from the forest." Identifiable arboreal spatial arrangements like alleés, bosques, hammocks, and groves will form outdoor rooms to create a living instructional center along the Little Rock Recreation Corridor.



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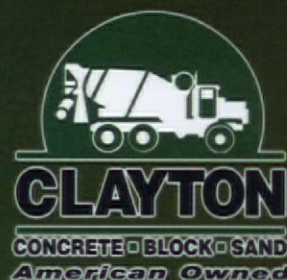
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# SPECIAL AWARDS

Every year, BSA members and their colleagues are honored nationally for their contributions to design, to the profession, and to the communities they serve.

During 2005, such recognition included:

## **AIA Honor Award for Regional and Urban Design**

Anacostia Waterfront Initiative Framework Plan  
Chan Krieger & Associates  
Cambridge, Massachusetts

North Allston Strategic Framework for Planning  
Goody Clancy  
Boston

Northeastern University West Campus  
Masterplan  
William Rawn Associates  
Boston

## **Topaz Medallion for Excellence in Architectural Education**

Edward Allen FAIA

## **AIA Institute Honors for Collaborative Achievement**

ArchVoices (nominated by the BSA)

## **Thomas Jefferson Award**

Diane Georgopoulos FAIA

## **Young Architects Award**

Jeff DeGregorio AIA

## **Elevated to AIA College of Fellows**

Diane Georgopoulos FAIA

Jack Hobbs FAIA

George Thrush FAIA

Each year, the BSA also identifies architects, colleagues, and institutions deserving special recognition for their contribution to the architectural community and to the enrichment of the built and natural environments. In 2005, the BSA conferred these honors:

## **BSA Award of Honor**

Joan Goody FAIA

## **Commonwealth Award**

Adaptive Environments

## **BSA Fellows Award for Excellence in Teaching**

Julia Nugent AIA

## **Women in Design Award of Excellence**

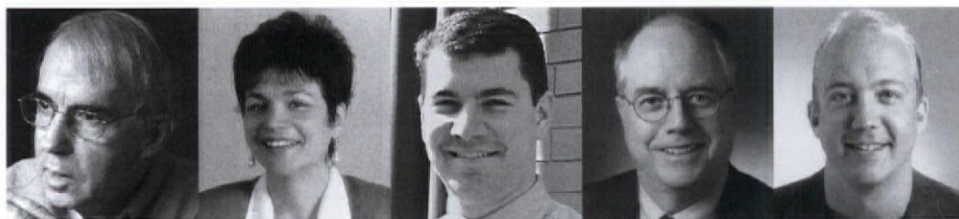
Jennifer Jones

Maryann Thompson AIA

Valerie Fletcher

## **Honorary BSA**

Alice Friedman, Hon. BSA



Left to right: Edward Allen FAIA; Diane Georgopoulos FAIA; Jeff DeGregorio AIA; Jack Hobbs FAIA; George Thrush FAIA.

Left to right: Joan Goody FAIA; Alice Friedman, Hon. BSA; Jennifer Jones; Maryann Thompson AIA; Valerie Fletcher.







North Allston Strategic Framework for Planning.

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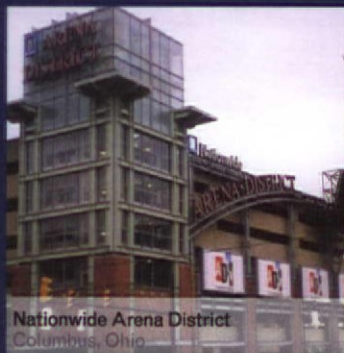
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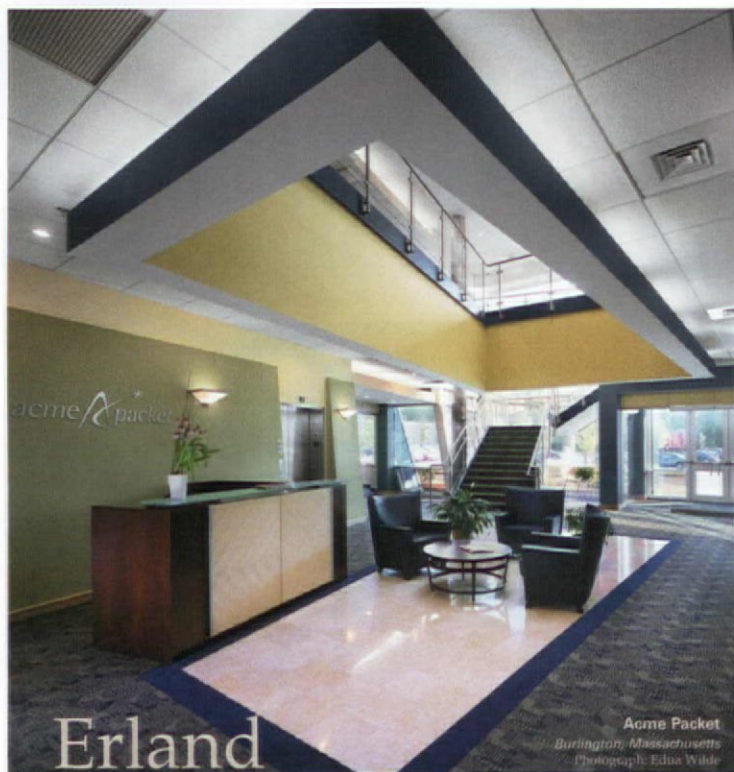
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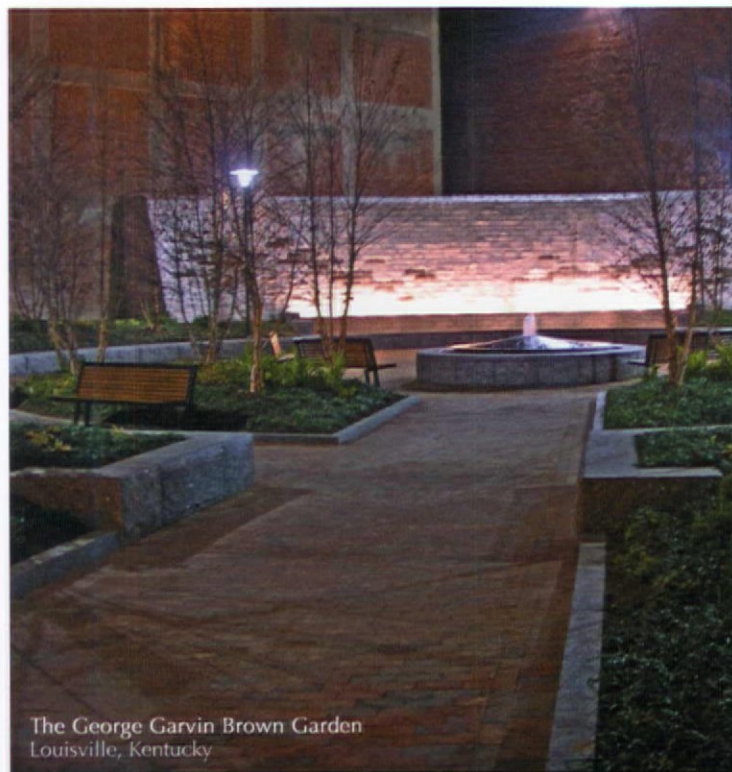
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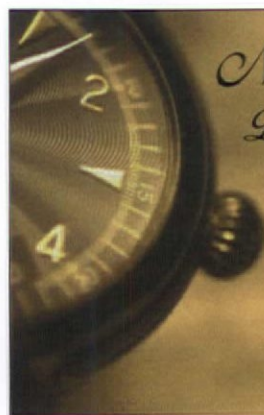
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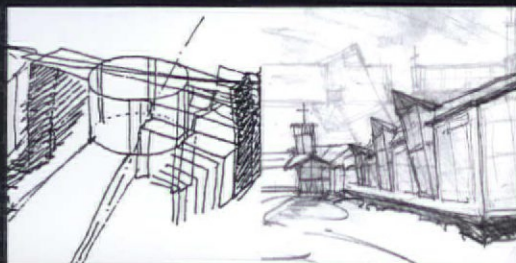
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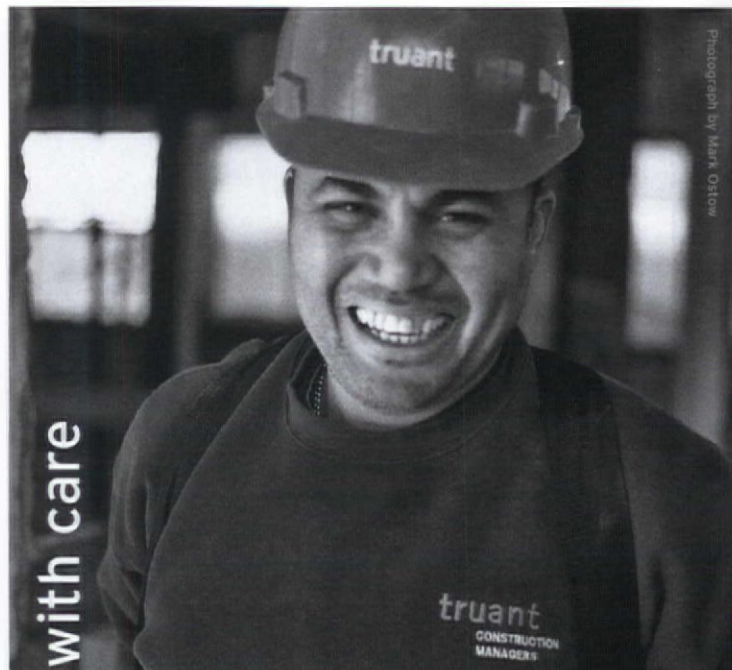
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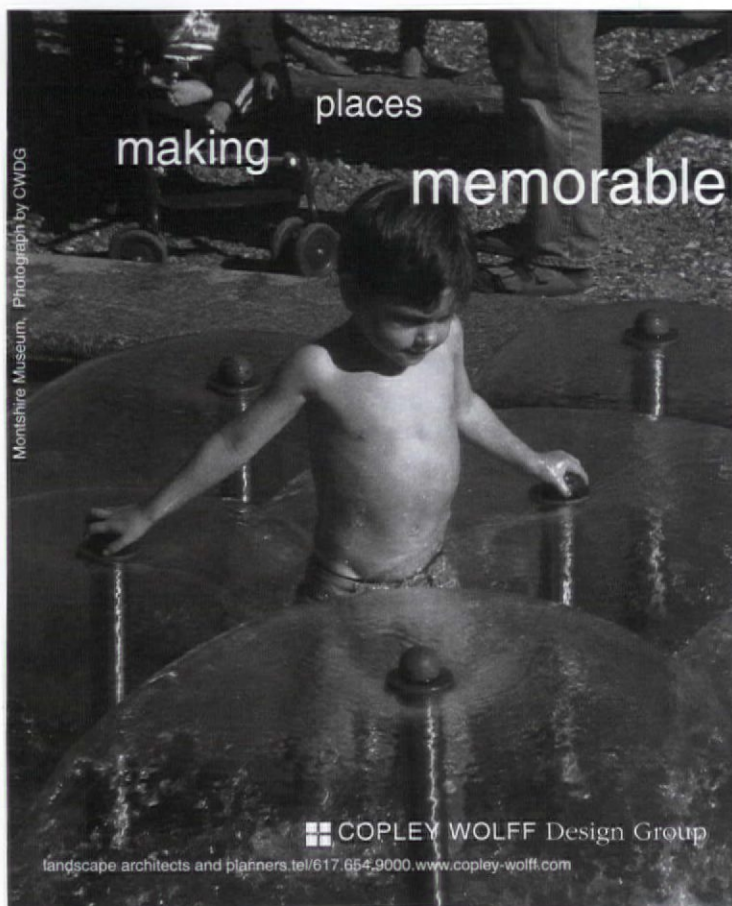
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# 25 YEARS AGO...

## THE 1980 HARLESTON PARKER MEDAL

**Dreyfus Laboratory Building**  
Massachusetts Institute  
of Technology  
Cambridge, Massachusetts

**I.M. Pei Partnership**  
(now Pei Cobb Freed & Partners)



### 1980 HARLESTON PARKER JURY:

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**Doris Cole FAIA**  
**Joan Goody FAIA**  
**Kenneth Kruger AIA**  
**Michael McKinnell FAIA**  
**Robert Neiley AIA**  
**Warren Schwartz FAIA**  
**Micheal Washington AIA**

The winner of the 2005 Harleston Parker Medal is the College of Computer and Information Science and Residence Hall at Northeastern University, by William Rawn Associates. See page 31.

**T**he Harleston Parker Medal, Boston's most prestigious architecture award, was established in 1921 to recognize "the most beautiful piece of architecture, building, monument, or structure within the limits of the City of Boston or of the Metropolitan Parks District."

Twenty-five years ago, the Parker Medal jury chose to honor MIT's Dreyfus Laboratory Building, commenting:

The Dreyfus Laboratory at MIT is a building of quiet beauty. It addresses all of the aspects of a complete architecture and demonstrates a very high level of communication between the designer and his art.

The building stands with dignity on its site, neither calling undue attention to itself nor resigning its role as a space-defining object in the overall campus plan. The façades are composed but active, with a balance

that can only be achieved by careful proportioning of surfaces, openings, and architectural elements.

The Committee noted that such a complex laboratory building has been solved with such apparent lack of effort in plan. The interior details function to strengthen the building as a well-integrated design. Even the view of the roof recapitulates the plan, explains the section, and clearly becomes another carefully considered façade.

With the recent construction of Frank Gehry's Stata Center — which seems designed with the very goal of calling undue attention to itself — and the recent renovation of Dreyfus itself (see page 65), Pei's laboratory "of quiet beauty" and "dignity" represents a different approach to academic design and very different attitudes about the nature of scientific inquiry. ■



# Renovation (ren-o-va-shun), n, def:

*To change or alter. Refresh, revive, renew*



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